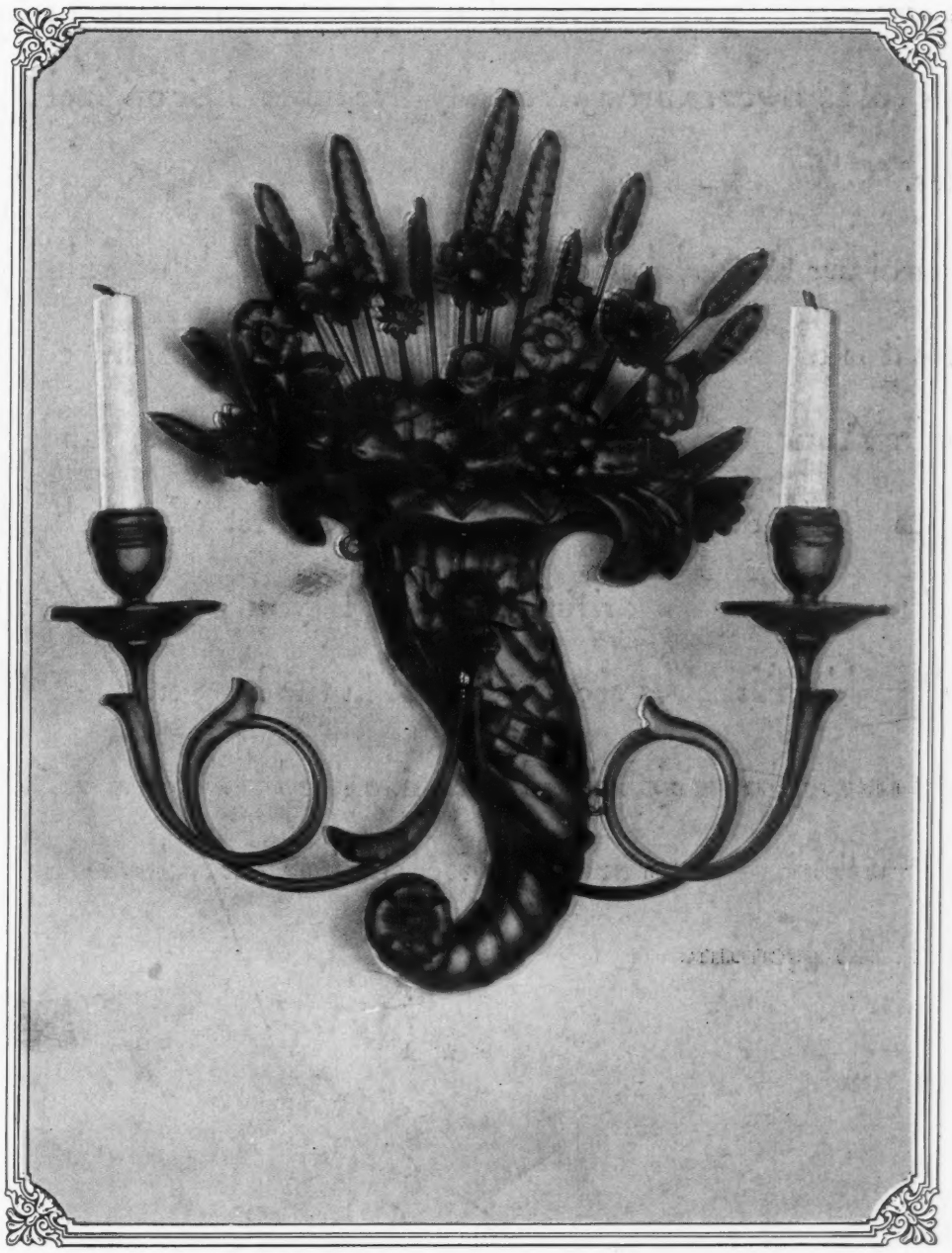
TOLEDO PUBLIC LIBRARY
REFERENCE DEPARTMENT

The Magazine

ANTIQUES



NOVEMBER 1930

Price 50 Cents

FOR the last twenty-five years that we have handled Antique Furniture, pieces just about doubled in value every five years. The average was even better than that. This does not necessarily mean that every article increased that much in value. Some of the rare pieces sold, however, brought twenty-five times their original purchase values.

Furniture that is labeled antique has absolutely no value as such unless it is of the original period. There are no second editions of Queen Anne, Chippendale, Sheraton, Hepplewhite and Adams periods that are considered genuine. Like first edition books, furniture must be of an original edition. If you can afford originals, they are, like first class securities, best in the long run.

Antiques that are obviously genuine need no guarantee. No kind of a guarantee, written or otherwise, changes the value of an antique if it is not genuine.

★ ★ ★

ISRAEL SACK

Specializing in American Antiques of the Colonial Period

89 CHARLES STREET, BOSTON 114 EAST 57th STREET, NEW YORK

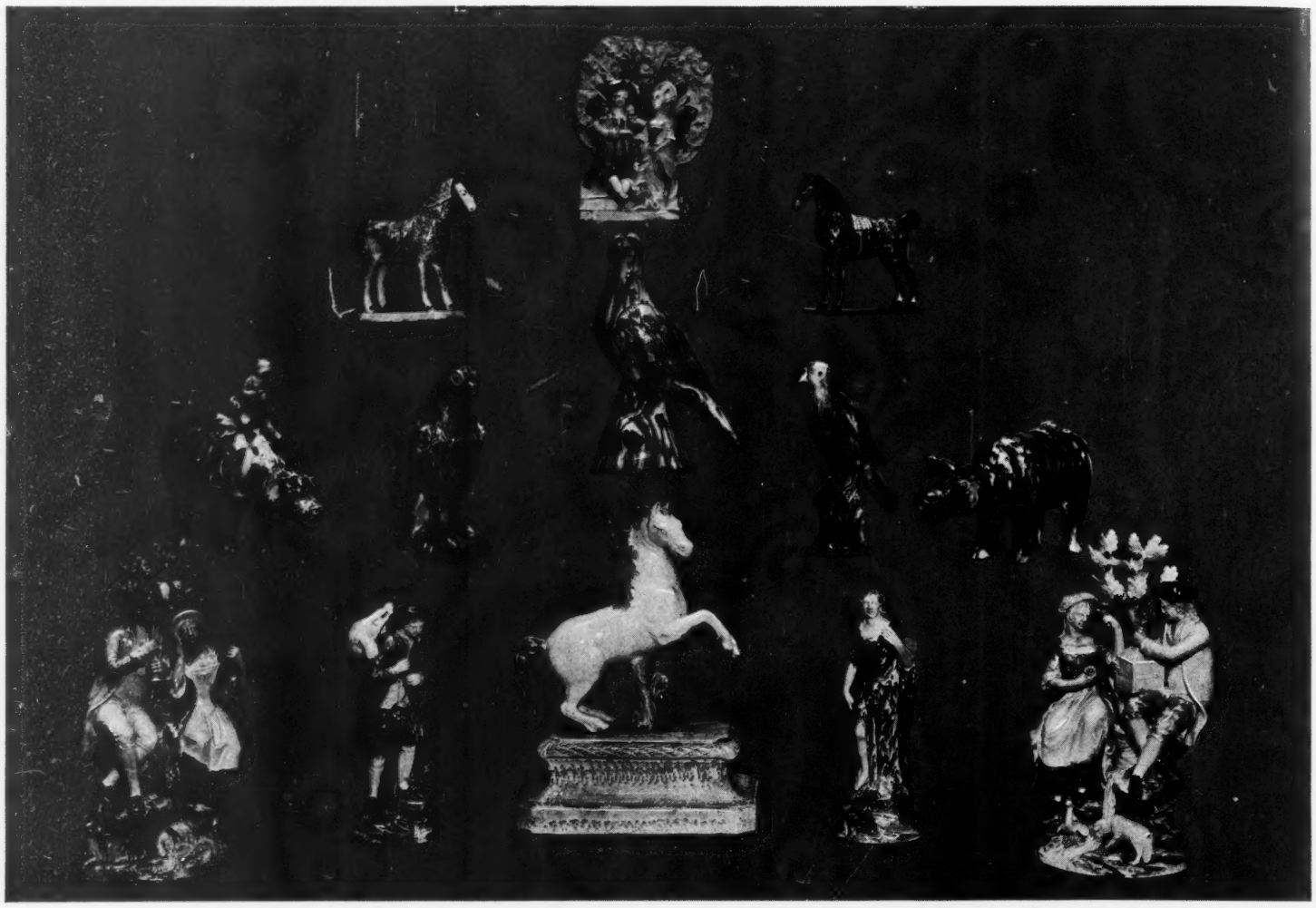
Old English Galleries

BOSTON, 86 and 88 CHESTNUT STREET **NEW YORK, 131 EAST 57TH STREET**

THIS BEAUTIFUL CHIPPENDALE Mahogany Knee-Hole Desk typifies the quality of the collection of English seventeenth and eighteenth century furniture to be found at the Old English Galleries in Boston and in New York. The desk has the original green leather top, brass mounts, locks, and keys. The centre drawer is fitted with compartment lids inlaid with the letters A to Z, and conceals two secret drawers.

Georgian Silver **Old Sheffield Plate**

Furniture **Mirrors** **Paintings** **Tapestries** **Textiles** **Glass** **China**



Original Ralph Wood and Whieldon Pottery Models, Staffordshire, 1740-1775

SALT GLAZE, 1740-1780
An important specimen from the Bles Collection

"... Thomas Whieldon shares with Astbury the credit of establishing the Staffordshire Pottery industry ... there is nothing in the whole range of ceramic history to surpass the beauty of the coloured glazes which we associate with the name of Whieldon ... Staffordshire figures, however, reached their zenith in technical skill and artistic quality in the pottery of Ralph Wood and his son of the same name ..."

OUR permanent collection includes as well many fine examples in old English pottery by other XVIIIth Century master craftsmen — Astbury, Twyford, J. Voyez, and Felix Pratt.

ETCHINGS
MEZZOTINTS
SILKWORK PICTURES
SPORTING PRINTS & PAINTINGS
OLD ENGLISH FURNITURE
AND CHINA

PHILIP SUVAL, INC.

(ESTABLISHED 1896)

823-25 MADISON AVENUE, *Near 69th*
NEW YORK CITY

WHOLESALE DEPARTMENT
145 EAST 57th STREET, NEW YORK

[Member of The Antique and Decorative Arts League, Inc.]

SUMMER SHOP
SOUTHAMPTON, LONG ISLAND

The Magazine ANTIQUES, November, 1930, Vol. XVIII, No. 5. Published Monthly. Publication Office, 10 Ferry Street, Concord, New Hampshire. All communications should be addressed to Editorial and General Offices, 468 Fourth Avenue, New York, N. Y. 50c a copy, $5.00 a year in the United States; $6.00 elsewhere. Entered as second-class matter January 15, 1929, at the post office of Concord, New Hampshire, under the Act of March 3, 1879.

THE COLONY
SHOPS

★

The gesso-duro and carved wood mantel is ornamented with classical reliefs in the later style of Robert Adam. These details are of such delicate and minute workmanship that an enlarging glass reveals the most beautifully carved acorns and acanthus leaves.

GINSBURG AND LEVY, INC.

EIGHT FIFTEEN MADISON AVENUE
NEAR SIXTY-EIGHTH STREET · NEW YORK CITY

AMERICAN AND ENGLISH ANTIQUES

TWO IMPORTANT ART

At the American Art Association

THE MAGNIFICENT AND THE COLLECTION OF

COLLECTION OF MR. AND MRS. CLAUS A. SPRECKELS
ENTIRE CONTENTS OF THEIR RIVIERA HOME
VILLA BARATIER
ST. JEAN — CAP FERRAT — FRANCE

A number of the objects were formerly in world-famous collections, and some of the most prominent and internationally known art dealers have contributed to this collection.

AMONG THE FURNITURE

An important commode by Jacques Pierre Latz
A Louis XVI commode by Maurice Kopp
A remarkable *secrétaire* by Topino
Dining table by Riesener
Tapestry chairs by Nicolas Blanchard
are a few of the outstanding examples

SCULPTURES

The Nymph *Erigone* by Pierre Julien
Two Bacchic Satyrs by Coustou
Marble Madonna by Canova
Small collection of bronze statuettes and plaques by Clodion, Falconet, and Jean de Bologne splendidly represent the plastic art

CHINESE AND EUROPEAN PORCELAINS

Mainly from the great houses of L. Wannieck, Worsch, Guerault, and C. T. Loo and Company. Particularly rich in five-color examples and in Imperial yellow and turquoise blue monochromes — also fine old Saxe from the houses of Founès and Jacques Seligmann.

Rare and interesting features: the K'ang-hsi red lacquer panels — eminently suitable to incorporate in a *boiserie;* a complete French eighteenth-century *boiserie* of the grand salon and bedroom; a series of five marine panels by Lacroix de Marseille and important paintings by Hoppner, Diaz, and Drouais.

UNRESTRICTED SALE DECEMBER 5 AND 6

EXHIBITION FROM NOVEMBER 29

Illustrated Catalogs
Two Dollars Each

AMERICAN ART ASSOCIATION

SALES IN DECEMBER

Anderson Galleries, Inc.

SPRECKELS COLLECTION
COMTESSE DE LA BÉRAUDIÈRE

COLLECTION OF THE COMTESSE DE LA BÉRAUDIÈRE
FORMERLY CONTAINED IN HER PARIS RESIDENCE
4 RUE ALFRED DE VIGNY

A superlative collection of paintings, sculptures, and furniture. The paintings are of distinguished provenance and are authenticated in the main by well-known experts; the furniture includes signed pieces by the best-known of the French eighteenth-century *ébénistes* and several specimens are so exceptionally fine as to warrant their description as *masterpieces*. We list below a few of the outstanding paintings and sculptures:

The Sermon on the Mount by Pieter Brueghel

Christ and the Disciples and *Mother of Rembrandt* by Rembrandt

Portrait of General de Villacampa by Goya

Portrait of a Gentleman and *Portrait of a Lady* by Van Dyck

Self-Portrait by Verspronck

Portrait of a Lady Holding Feather by Clouet

A Triptych by Dirk Bouts

Portrait of a Gentleman in Black Velvet by Luttichuys

Statue of Saint Sebastian from the Church of Illescas, Toledo, by El Greco.

Important terra cotta bust of the Marquise de Sabran by Houdon.

Also important works by de Largillière, Vigée Lebrun, Velasquez, de Keyser, Chardin, Antonio Moro, Van Loo, Boucher, Van Oost, El Greco, Nattier, David and Renoir; and other rare works of art such as seldom find their way to American auction sales.

UNRESTRICTED SALE DECEMBER 11-15

EXHIBITION FROM DECEMBER 6

ANDERSON GALLERIES, INC. ✧ 30 East 57th Street, New York

WHEN YOU SEE THIS YOU WILL STILL HAVE PLENTY OF TIME

TO MAKE ARRANGEMENTS TO BE
AN EXHIBITOR AT THE SECOND

CHICAGO ANTIQUES EXPOSITION

Some choice space still available, but by the time this magazine reaches you the list of exhibitors noted below will have been materially increased

Ackermann Galleries.....Chicago
Aloysia.....London
The Antiquarian.....New York
Antiques Magazine.....New York
A. Starr Best (Collector's Corner).Chicago
Mary Ann Dicke...Evanston and Chicago
Mary Dimery.....Chicago
Elizabeth Doolittle.....Chicago
Anne Forester.....Chicago
Miss Gheen, Inc.....Chicago
Ginsburg and Levy, Inc.....New York
F. Hewitt.....Chicago
Margaret Chapman Little.....Geneva, Ill.
Mandel Brothers.....Chicago
Earl Hart Miller.....Chicago
Roland Moore, Inc.....New York
William R. Moore Company.....Chicago
Nahigian Brothers.....Chicago
Ida Norvell.....Dallas, Tex.
Old Yoke Shop.....Chicago
William J. Quigley & Company...Chicago
Martha DeHaas Reeves Co....Philadelphia
Israel Sack.....Boston and New York
Mabel Schamberg.....Chicago
Irene Sidley.....Chicago
Tatman, Inc.....Chicago
Diane Tate & Marian Hall, Inc..New York
Tessie Lou Studio.....Milwaukee
S. H. Vehon.....Chicago
J. Taylor Wallace.....Chicago
Bessie L. Wood.....Chicago

Wire or Write for reservations to

Chicago Antiques Exposition

Managing Director
FELIX MENDELSOHN

Conducted by
EXPOSITIONS COMPANY OF AMERICA
Offices, 2012 Congress Hotel

Telephone
HARRISON 0205

***Exhibition Hall*, Palmer House, November 10th to 15th, 1930**

Those who are connoisseurs of Old English Silver will recognize these three illustrated pieces as rare and fine examples. The English cake basket, on the left, bearing an English crest, was made in 1769, the Scotch pear-shaped teapot, in the centre, in 1768. The English cake basket, on the right, made in 1765, also has an English crest.

These handsome pieces are indicative of all the objects of art in the Clapp & Graham Collection. We have specialized not only in the collecting of Silver, both English and American, but in Old and Modern Paintings, Chinese Sculpture, Pottery, Porcelains, and Vases. Our collection of Arms and Armor is one of the most extensive in New York, and our display of Old Watches and Jewelry is one of the rarest and most interesting.

We also appraise estates and purchase collections. A cordial welcome is extended to all visitors interested in our Collection.

The CLAPP & GRAHAM *Co., Inc.*

514 Madison Avenue, ***near 54th Street,*** **New York**

Dorothy O. Schubart

INCORPORATED

A perfect pair of 5¾ inch Redwood vases, deep sea-green. From a group of five fine specimens of the ware of this factory. The history of these pieces has been furnished us.

578 MAIN STREET
NEW ROCHELLE
NEW YORK

Telephone, NEW ROCHELLE 6692

"A Good Antique is a Good Investment and *A Beautiful Home is a Joy Forever"*

INTERIOR DECORATING SERVICE

The Second Annual

Boston Antiques Exposition

WILL BE HELD IN THE
GRAND BALLROOM OF THE

HOTEL STATLER

Boston, Massachusetts

December 1st to 5th, inclusive, 1930

There one will find the largest collection of authentic antiques ever assembled in New England, exhibited by leading dealers from all over the United States as well as from abroad.

Conducted by Antiques Exposition Company, Inc., the originator of Antiques Expositions in the United States and the same management which has held all the successful expositions in New York, Philadelphia, and Boston

ANTIQUES EXPOSITION COMPANY, INC.

115 Broadway, New York City

Telephone: BARCLAY 8074 *Cable Address:* ANTEXPOS, NEW YORK

FROM THE JOHN WANAMAKER NEW YORK COLLECTIONS

Extremely Important Block-Front Knee-Hole Desk by John Goddard, Newport, Rhode Island, circa 1760

•

Au Quatrieme Presents

An Important Collection of Antique American Furniture

probably the most important yet assembled

Including the finest work attributed to such foremost American cabinet makers as
John Goddard, John Seymour, John Townsend and Samuel McIntire,
as well as 150 other noteworthy examples—many labelled
and of authenticated historic interest

•

**EXHIBITION AND SALE IN THE AMERICAN HOUSE,
AU QUATRIEME, BEGINS MONDAY, OCTOBER 27, 1930**

JOHN WANAMAKER NEW YORK

THE COLLECTION *of*
SAMUEL A. CROZER, ESQ.

OF PHILADELPHIA

TO BE SOLD AT

Public Auction: Nov. 10 and 11, 1930

at 2 p. m. each day

The sale includes a pedigreed block-front secretary (here illustrated); noteworthy specimens of Philadelphia Chippendale cabinetwork; valuable American primitives, prints, pewter, glass, ceramics, and iron.

The offerings will be on view from

THURSDAY
November 6th
until day of sale

ILLUSTRATED
CATALOGUE
FORWARDED
ON REQUEST

The Exhibition and Sale will be held in

The GALLERIES *of*
SAMUEL T. FREEMAN & CO.

AUCTIONEERS

1808–10 Chestnut Street
PHILADELPHIA

80 Federal Street
BOSTON

We Extend An Invitation

To visit our enlarged galleries, offering a varied collection of Antiques and Objets d'Art from the Old World . . . Furniture, Paintings, Etchings, Tapestries, Silver, Bronzes, Armours and Brocades. ✣ Recent importations include historical and rare objects from Soviet Russia.

No. 3356

OAK CABINET *RENAISSANCE*

Moulded corners, two cupid-head carved panel doors disclosing fifteen small drawers, with hand painted recessed panels. Lower cupboard supported on carved dolphin and oblong base.

Height: 6 feet, 3 inches *Width: 3 feet*

Importers for the Trade

IMPORT ANTIQUE CORPORATION

485 MADISON AVENUE ✣ ✣ ✣ NEW YORK

A Fine Georgian Console Table

THE mellowness of old pine, the unusually fine carving on knees and apron, and the exquisite proportion of this Georgian console table with fruit wood top make it a worthy example of the extensive and carefully chosen collection to be seen at the Bristol Galleries.

Recently received from abroad and now on view:

Break-front Cabinets	Sheraton Sideboards	Pine Mantels
Queen Anne Walnut Secretaries	Canterburies	Adam Marble Mantels
3 Part Dining Tables	Wig Stands	Waterford Chandeliers

BRISTOL

IMPORTERS *of* ANTIQUES *and* OBJETS D'ART

In NEW YORK *at* 319 EAST 62nd STREET *In* CHICAGO *at* 840 No. MICHIGAN AVE.

B. ALTMAN & CO.

Fifth Avenue at 34th Street · Madison Avenue at 35th Street

A TREASURED PIECE *for the* MUSIC ROOM

LONG ago, when dancers moved in picturesque formation across the gleaming floor, it was from stands such as this that the sweet tones of the viols were directed.

This early XIX Century music rack, a recent importation from England, has quite voluminous space for books, magazines and music, and a drawer for accessories. The scrolled arms can be wired for electricity. Height, 37 inches.

$350

GALLERY OF ANTIQUES—SEVENTH FLOOR

1001 *Things for Christmas*

BURNHAM'S BIG BULLETIN DESCRIBING THESE

. . . *Sent on request*

YOU realize, of course, that you have left but 60 days to do your Christmas shopping. Why not start now by sending for my list describing 1001 things suitable for Christmas Gifts? Each article in this list is described carefully as to what it is, its age, condition, finish, shipping, etc. A few of the things to be mentioned and described fully in the list appear as follows:

Big glass Carboys in Hamper with cover (Demi-johns), each $3.50

Spool Beds (in rough), each . . $10.00 to $15.00

Spool Beds cut to smaller sizes and finished in maple or darker tone, each . $20.00 to $35.00

Cobbler's Benches (in rough). Each . . . . . $15.00 to $20.00

Cobbler's Benches finished and with leather seats and brass tacks. Each $20.00 to $35.00

Mill Stones, F.O.B. Ipswich, weight, 1200 lbs. to 1800 lbs. Each . . . . . $35.00 to $75.00

Well heads, F.O.B. Ipswich, weight, 400 lbs. to 1200 lbs. Each . . . . . $35.00 to $150.00

Trestle Tables, 4 ft. to 6 ft. long. Each . . . . . $75.00 to $125.00

Trestle Tables, 6 ft. to 8 ft. long. Each . . . . . $125.00 to $225.00

Windsor Chairs, each . . . . . $15.00 to $50.00

Wainscot Chairs (Norse), each $50.00

Slat-back Chairs (in rough). Each . . . . . $5.00 to $8.00

Slat-back Chairs, finished, with new rush seats (3 slats) . . . . . $10.00 to $12.50

Copper Kettles, large, for wood. Each . . . . . $20.00 to $35.00

Brass Kettles, large, for wood . . $8.00 to $15.00

Copper Teapots . . . . . $5.00 to $10.00

Brass Kettles, small . . . . . $5.00 to $8.00

Cranes for fireplaces . . . . . $3.00 to $5.00

Four-post Bedsteads in Maple (old). $35.00 to $65.00

Gateleg Tables in Maple or Oak (Norse). $150.00 to $250.00

HOOKED RUGS (*Old Ones*)

Little door mats . . . . . $3.50 to $5.00
Hooked rugs, 20 in. x 42 in. . . . . $7.50 to $10.00
Hooked rugs, 20 in. x 50 in. . . $10.00 to $15.00
Hooked rugs, 24 in. x 60 in. . . . $10.00 to $30.00
Hooked rugs, 30 in. x 72 in. . . . $25.00 to $30.00

LARGE HOOKED RUGS

54 in. x 84 in. Antique . . . . . $30.00 to $50.00
54 in. x 96 in. Antique . . . . . $30.00 to $50.00
6 ft. x 8 ft. Antique . . . . . $50.00 to $100.00
6 ft. x 9 ft. Antique . . . . . $75.00 to $150.00
7 ft. x 9 ft. Antique . . . . . $75.00 to $150.00
8 ft. x 10 ft. Antique . . . . . $150.00 to $350.00
9 ft. x 12 ft. Antique . . . . . $200.00 to $600.00

Rugs of superb colorings in large, oval shapes, also square, will be described in the list. Prices according to individual rug ranging from $750.00 to $3500.00 each.

BRAIDED RUGS (*Old or New*)

18 in. x 36 in. to 24 in. x 48 in. $8.00 to $12.00 each
4 ft. to 6 ft. in diameter . . $20.00 to $50.00 each
9 ft. x 12 ft. (Antique) $150.00

Hooked rug patterns . . . . . $.50 to $5.00 each
Hooked rug yarn . . . . . $2.00 per pound
Hooks, Frames, Burlap, etc.

Send for catalogue and lists of Hooked Rug Supplies.

HOOKED RUG REPAIRS

Send your rugs to me for cleaning and repairs. Your valuable ones, especially, should be attended to now. *A stitch in time saves nine* surely applies to hooked rugs. Save money by having yours done now and by me.

RALPH WARREN BURNHAM

Research Department

IPSWICH, MASSACHUSETTS

NOVEMBER, 1930

ANTIQUES

Vol. XVIII, No. 5

November brings with it, to the forehanded, thoughts of Christmas gifts to be planned. ANTIQUES suggests to such of its readers as like to make leisurely and distinguished purchases, that they visit the antiques shops this month. Stocks are at their best at present, and prices are enticingly reasonable. Aside from the pleasure to be derived from browsing in an enjoyable atmosphere, is the certainty of finding gifts that will be welcome for themselves as well as for the sentiment that prompted their bestowal.

A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

Candle Bracket . . . . . Cover
Cut-Glass Vase (*c. 1785*) . . . . . Frontispiece
The Editor's Attic 385
Furniture Carvings by Samuel McIntire . . *Fiske Kimball* 388
American-Historical Staffordshire Cup Plates *Gregor Norman-Wilcox* 393
American Pewter as a Collectible . . . . . *P. G. Platt* 399
An Exhibition of Old Printed Fabrics 404
The Development of Cut-Glass in England and Ireland, II *W. A. Thorpe* 408
Minsheu, Mahogany, and Manners . *Alice Van Leer Carrick* 412
The London Letter . . . . . *Guy Cadogan Rothery* 415
Shop Talk . . . . . *Bondome* 416
Current Books 426
Answers 428
Queries and Opinions 430

(For general reference to ANTIQUES, consult the ART INDEX in any public library.)

Copyright in United States and England, 1930, by THE MAGAZINE ANTIQUES, Incorporated. *Entered as second-class matter, Jan. 15, 1929, at the post office of Concord, N. H., under the Act of March 3, 1879.*

Published by THE MAGAZINE ANTIQUES, Incorporated

C. B. VAN TASSEL, *President* — C. F. BAECKER, *Treasurer*
HOMER EATON KEYES, *Vice-President* — O. N. GORTON, *Secretary*
WILLIAM H. OSGOOD, *Business Manager*

TELEPHONE — BOGARDUS 6789

(*Publication Office, 10 Ferry Street, Concord, N. H.*)

All communications should be addressed to
Editorial and General Offices at *468 Fourth Avenue*, NEW YORK CITY
$5.00 the year in the United States; $6.00 elsewhere
50 cents the copy

CABLES — ANTIQUES, NEW YORK

MASTER NAYLOR
BY
1769—WILLIAM OWEN—1825

EARLY
ENGLISH PORTRAITS

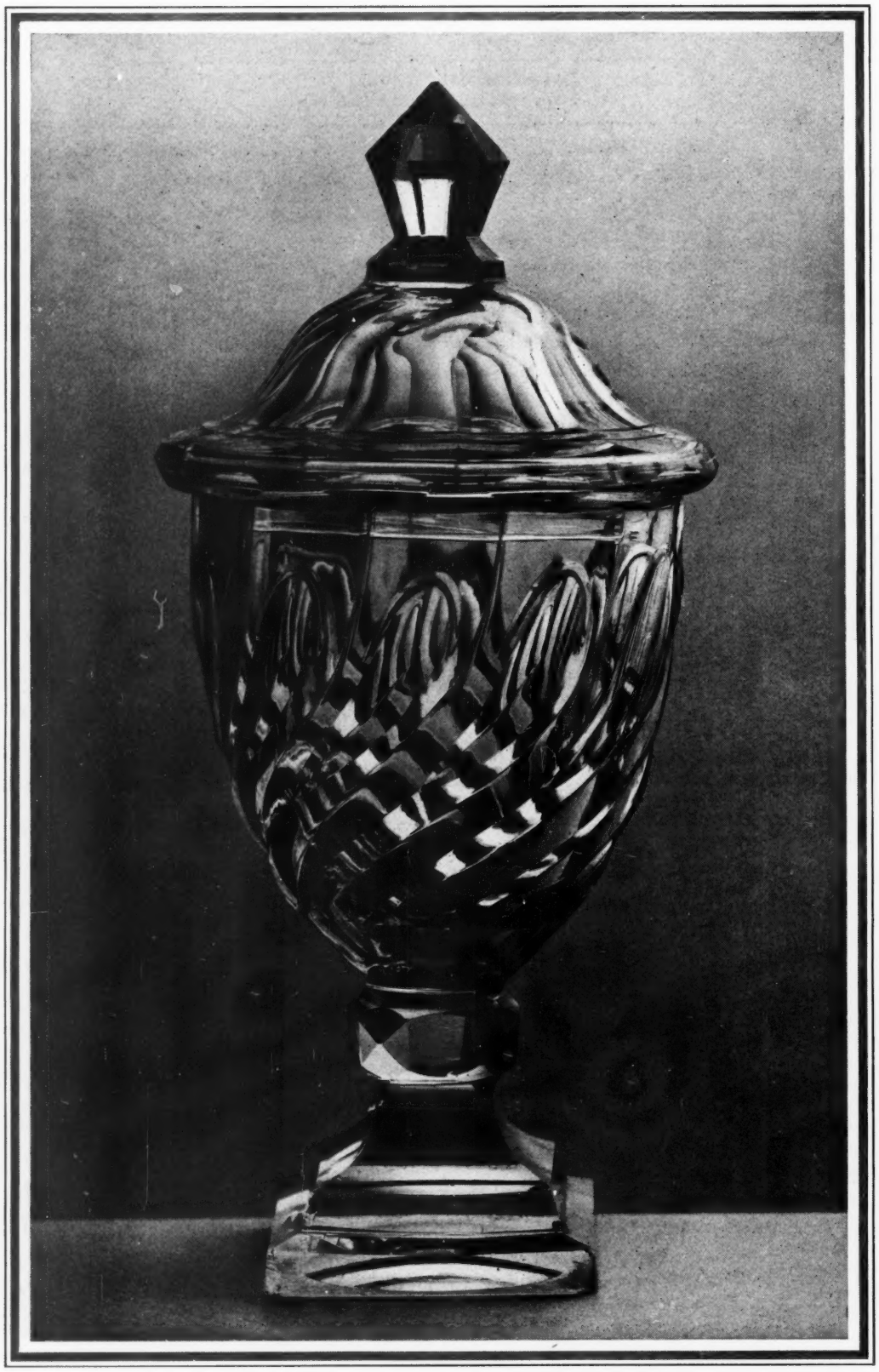
RARE AND SELECTED EXAMPLES BY

REYNOLDS — COTES
ROMNEY — SHEE
RAEBURN — OWEN
RAMSAY — LELY
BEECHEY — KNELLER

COLONIAL PORTRAITS

High Class Framing and Restoring

ROBERT C. VOSE GALLERIES
ESTABLISHED 1841
559 BOYLSTON STREET · BOSTON, MASSACHUSETTS



CUT-GLASS VASE, PROBABLY IRISH (*c. 1785*)

The form of the vessel was taken directly from Classical sources. The cut ornament is cleverly adapted to this form, as is particularly evident in the foot. See page 408 for a discussion of the development of English and Irish cut-glass. *Height: 13 inches.*

From the Victoria and Albert Museum (Bles Loan)

ANTIQUES

A MAGAZINE FOR COLLECTORS AND OTHERS INTERESTED IN TIMES PAST & IN ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVIII NOVEMBER, 1930 *Number* 5

The Editor's Attic

The Cover

THIS month's Cover pictures an exceptionally attractive candle bracket, one of a pair belonging to Mrs. Harry Horton Benkard of New York City. The horn of plenty, brimming with the fruits of field and garden, was a favorite device of the early 1800's, to which period the Attic is inclined to ascribe the example illustrated. The pair may well have been specially designed to flank one of the circular convex mirrors whose contemporary popularity was as great as that of cornucopias.

An Academic Problem

PARADOXICALLY, however much rival manufacturers of old blue Staffordshire might raid one another's scenery, they always kept to their own borders. Hence it is by their borders that we know them and identify their works — the unmarked quite as certainly as the marked. If collectordom ever loses its faith in the infallibility of these indexes of source, the ensuing chaos is liable to be appalling. It is, therefore, only in response to the urge of duty, and with great trepidation, that the Attic reveals a strange circumstance, news of which has recently come to hand from Gregor Norman-Wilcox of Cleveland, Ohio. Unless an explanation is quickly forthcoming, space may soon engulf all our carefully founded dogmas of blue Staffordshire as completely as Professor Einstein reports it to have swallowed all other criteria of calculation. In this emergency, the Attic summons all good collectors to the rescue.

The situation is as follows: the oak leaf and acorn border is as familiar as "that future shadow." It stands for the work of Ralph Stevenson as specifically as the shadow for lucky Lady Nicotine. No more than a camel could enjoy that shade should we expect another potter to assume the wreath of Ralph. Nevertheless, that very thing appears to have occurred. Doctor Henry Leworthy of Fredonia, New York, possesses a ten-inch Harvard College plate in medium blue, framed with the accepted Stevensonian foliage. On the back is printed the usual blue inscription *Harvard College*, on a scroll, or ribbon, with flowers. But the impressed mark is *Clews Warranted Staffordshire*, with a crown in the centre.

Mr. Norman-Wilcox reminds the Attic that Ralph Stevenson, or R. S. W. (R. Stevenson & Williams), should not be confused with Andrew Stevenson, whose Cobridge works were purchased by the brothers Clews in 1818. This Harvard College plate, he thinks, therefore, is hardly to be viewed as a reissue of engravings thrown in with the sale of Andrew's factory.

Such a conclusion, though unsatisfactory, is unavoidable if we accept the statements concerning the Stevensons that Barber offers in his *Anglo-American China*. Yet it may be that Barber is in error. Rhead's *British Pottery Marks* observes that the accounts of the Stevensons "are somewhat conflicting." Chaffers, in reproducing the circular mark, A. STEVENSON WARRANTED. STAFFORDSHIR, attributes it to Ralph Stevenson, and specifically states that the A before the surname is a mistake on the part of the die cutter, who should have formed the letter E to complete his truncated *Staffordshir*.

Chaffers, unfortunately, muddles what might otherwise be a clear solution of our problem, by informing us that the firm listed in 1802 as Stevenson & Dale of Cobridge, became Ralph Stevenson, alone, in 1815; Ralph Stevenson and Sons, in 1834; and that it gave up business about 1840. On the other hand, Rhead tells us that the works established by Stevenson and Dale were taken over by R. & J. Clews in 1818, and continued under the new management until 1829, when the firm's failure led to a seven years' shut-down. In 1836 Robinson, Wood, and Brownfield became the proprietors and resumed operations.

By making a judicious selection from this decidedly jumbled testimony, it would seem quite possible to argue that the long-cherished A. Stevenson is a purely mythical character; that to Ralph of the same surname is properly to be credited the long and fine line of American views on Staffordshire ware; and that it was Ralph's factory, or one of his factories, that was bought by the brothers Clews in 1818. Such an hypothesis, at any rate, would account for the Clews mark on Doctor Leworthy's plate.

Perhaps William Pitt

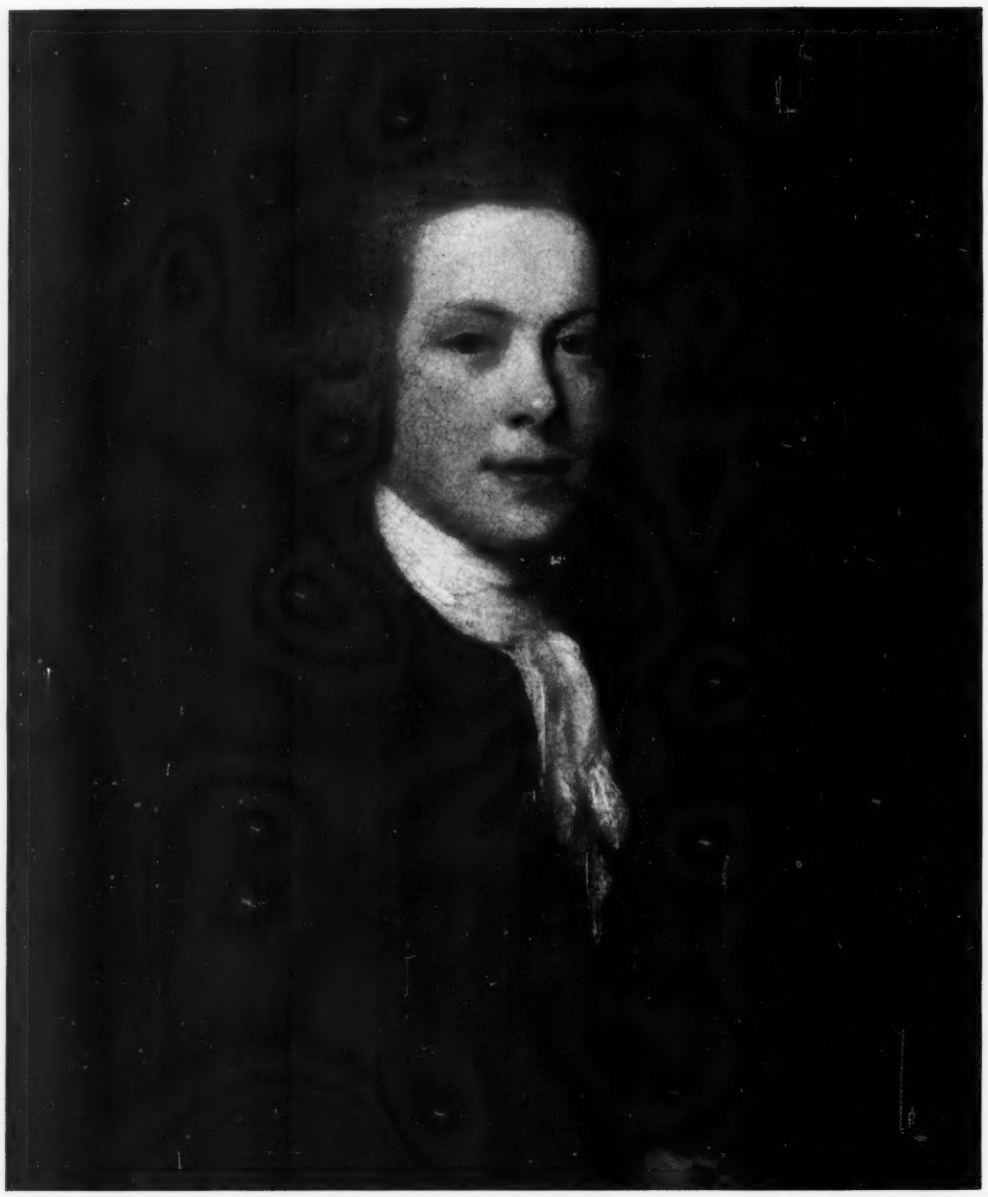
SOME rather fascinating uncertainties attach to the portrait reproduced in the centre of the following page. Until recently acquired by its present owner, Arthur M. Allen of Providence, it had hung for some years in the London home of Captain Arthur Boyd, who maintained that, besides being by John Hoppner, the work was a youthful likeness of the English statesman and orator William Pitt. Like many other portraits of its period, this one is not signed. Neither is it accompanied by documentary evidence indicative of its subject. Thus bereft of assured certifications, it has enjoyed as many ascriptions and identifications as there have been critics to examine it; while its date has been set at a number

of convenient points ranging from 1740 to 1780.

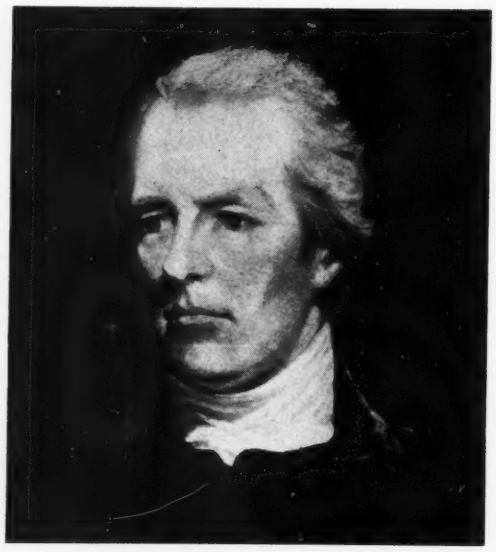
The Attic has no intention of analyzing these various divergent notions. Sufficient is the knowledge that the portrait is unusually engaging and well executed, and in itself deserving of some public notice. Likewise, it is, on the whole, in excellent condition. Some of its pristine bloom has yielded to cleaning, but the surface is not seriously impaired. Only the subtler modeling of the face is diminished; the eyes retain the brilliance and the mouth the lusciousness that strongly suggest the hand of Hoppner, even though they fail to declare it beyond dispute.

To discover in this serene and youthful countenance the lineaments of a Prime Minister of England calls for some powers of imagination as well as of observation. If this really be Pitt, then it must be the earliest painted likeness of the man. Why should he have sat for it while he was yet a lad of twenty or thereabouts and quite unknown to fame? And who was Hoppner, at the time, that he should have been entrusted with the commission, or have been willing to undertake it? The questions put us on the trail of a curious parallelism between the lives of two extraordinarily precocious men.

John Hoppner, the artist, was born in April, 1758. Little more than a year later, in May of 1759, William Pitt first saw the light of day. In 1780, the very year in which Hoppner began to exhibit at the Royal Academy, Pitt was admitted to the English bar. The career of the statesman ended with his untimely death at the age of forty-seven, January 23, 1806. Only a few months previously, he had sat to Hoppner for a portrait that proved to be his last. Hoppner, himself, did not long survive; four years, to a day, following the death of the Prime Minister, he finally laid aside his brush.



PORTRAIT OF A YOUNG MAN (*c. 1780*)
Perhaps William Pitt, and quite possibly by Hoppner, but, in any case, an engaging likeness of a young English gentleman. *Owned by Arthur M. Allen*



WILLIAM PITT (*1805*)
Detail from Hoppner's last portrait of the statesman. *In the National Portrait Gallery, London*

Above are some alluring coincidences. Faith might be expanded to accept yet another: Hoppner's painting of the first likeness of Pitt as well as the last. Indeed, considering the character of Pitt and the nature of his ambitions, it is by no means foolish to surmise that as a young man he may have celebrated his access to the bar by having his countenance immortalized, and that, being at the time a stripling of twenty-two, he may have chosen another promising youngster to perform the ceremony.

The reasonableness of this surmise depends, in some measure, upon the probable date of the picture under discussion. The matter has been pretty well settled in a careful report by the English expert in matters of costume Francis M. Kelley. The testimony itself is too long to be quoted here. Its author, while recognizing the difficulty of fixing the period of the subject's costume, argues that consideration of clothing and wig taken together places the portrait not earlier than 1775, and probably as late as 1780. Later, replying to a query concerning the identity of the person portrayed, he writes to Mr. Allen:

"I was at first inclined to scout the likelihood of the subject being Pitt; but on comparing your photograph with those of a number of authenticated portraits of that statesman . . . I am inclined to change my opinion. While I should not like to be too positive on the point, I do think, allowing for the

difference of age . . . there seems no reason to question the identification. My friend the Professor-Elect of the Slade School of Art, whose judgment on eighteenth-century English portraits is very sound, is inclined to agree that it *is* a youthful portrait of Pitt, possibly by Hoppner."

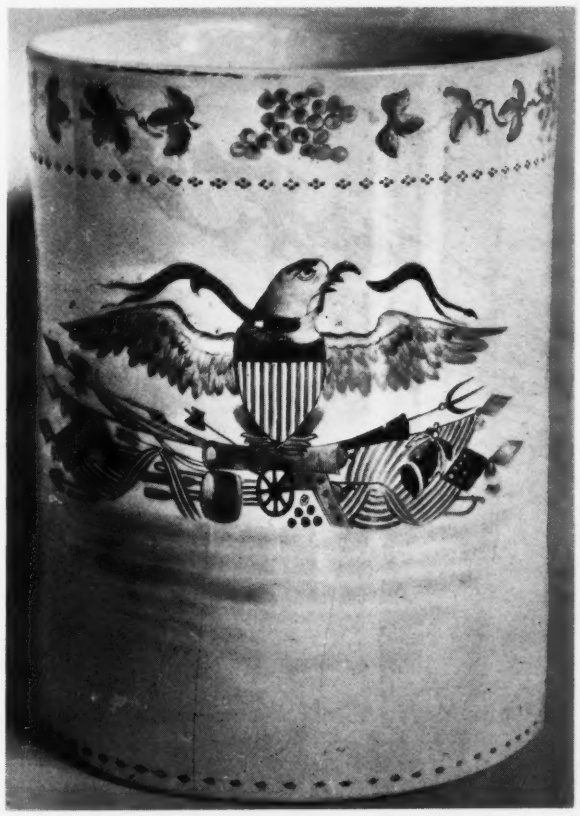
The order in which Mr. Kelley's opinions were rendered adds force to his later conclusion. His first statement helps to validate the theory that Pitt had his portrait painted by way of celebrating his admission to the bar. On the whole, whatever may be the facts — and they are probably not subject to complete proof — the evidence of hypothesis, of date as determined by costume, and lastly of stylistic and personal resemblance, dovetails very neatly to sustain the belief that the portrait is an early likeness of William Pitt, painted by John Hoppner. In any event, it offers a pretty problem for discussion, for the further encouragement of which the Attic presents a confirming detail from Hoppner's great portrait of Pitt now in the National Portrait Gallery in London.

Bears and Tigers

THE cool platter pictured on the Cover of the September number has, within the month, developed an adequate pedigree. That it is by Enoch Wood and Sons is no longer a matter of conjecture. For, although the platter reproduced was not marked, others just like it bear the familiar eagle mark of their maker, as interested owners have testified. The potters, as often, seem to have marked a part of their output of this design, and then indifferently to have distributed the rest without identification, except for the border.

Nor are platters the only dishes bearing the polar scene. The Wadsworth Atheneum possesses an oval fruit dish with similar border and centre design. But the tray that accompanies the dish, though with the same border, depicts a scene representing a deer hunt. On another plate, apparently belonging to the same series, appear a hunter and his dogs, with ducks as the victims.

The jump from polar frigidity to tropical warmth is a big one. Yet Enoch Wood and Sons seem to have managed it with ease in this series of Staffordshire. Mrs. H. H. Wright informs us that her platter, with the same floral border, vividly portrays a tiger hunt, with all the environment necessary for a first-rate tropical scene, including palm trees and waterfalls. We rejoice to say, inasmuch as the apathetic bears stand so little chance, that the tigers on this dish seem to be adequately holding their own against three hunters, two of whom are already prostrate, with the third in imminent danger of becoming so, since two tigers are in action against him.



THE EAGLE OF WAR
This belligerent bird appears on a Chinese Lowestoft mug owned by Mrs. J. Insley Blair

AMERICAN EAGLE WITHOUT SHIELD
From a plate owned by Mrs. J. Insley Blair

More Eagles

SUPPLEMENTING the flock of Lowestoft eagles pictured in ANTIQUES for June, 1930, comes the belligerent bird of freedom that the Attic is happy herewith to introduce. The most vigorous member of the family yet encountered, this wide-winged eagle occupies the entire front of a good-sized mug. From its hooked beak flows an *E Pluribus Unum* scroll; beneath its talons are piled the implements of war — cannon, ramrods, battle-axes, spears, all intermingled with the broad folds of the American stars and stripes. No olive branch is here in proclamation of pacifistic leanings. Instead, a pattern of vine leaves weaves round the vessel's lip and swings rich reservoirs of Bacchus above the blazoned symbols of the God of War. Whether or not this stimulating proximity explains the circumstance, the Attic hesitates to judge; but obviously the eagle's head is turned — in complete reversal of its usual direction.

For the photograph of this fine mug and its heartening decoration, the Attic is once more indebted to the generosity of Mrs. J. Insley Blair of Tuxedo Park, New York. Mrs. Blair's collection, again, has yielded a plate bearing yet another Lowestoft eagle that must be added to the previously published list. This eagle is a quite delicately painted falconlike bird, devoid of the usual shield and giving evidence of its American allegiance only by its armorial pose and its display of olive branch and arrows.

Both of the eagles illustrated should probably be classified as members of the United States armorial type, the one as "the eagle of war," the other as "the American eagle without shield."

Concerning Impeccability

IT HAS been a long-cherished belief that our Colonial forbears were universally possessed of immaculate souls and dwelt in houses whose interiors were of correspondingly impeccable whiteness. So pleasing a conception yields grudgingly to the revelations of biographers and the discoveries of archæologists. By dint of careful research, it now transpires that the hues of Colonial souls ranged all the way from infra-red to ultra-violet, and that contemporary decorative domestic schemes displayed almost as great a polychromatic variety. Thus does increased knowledge shatter fond tradition.

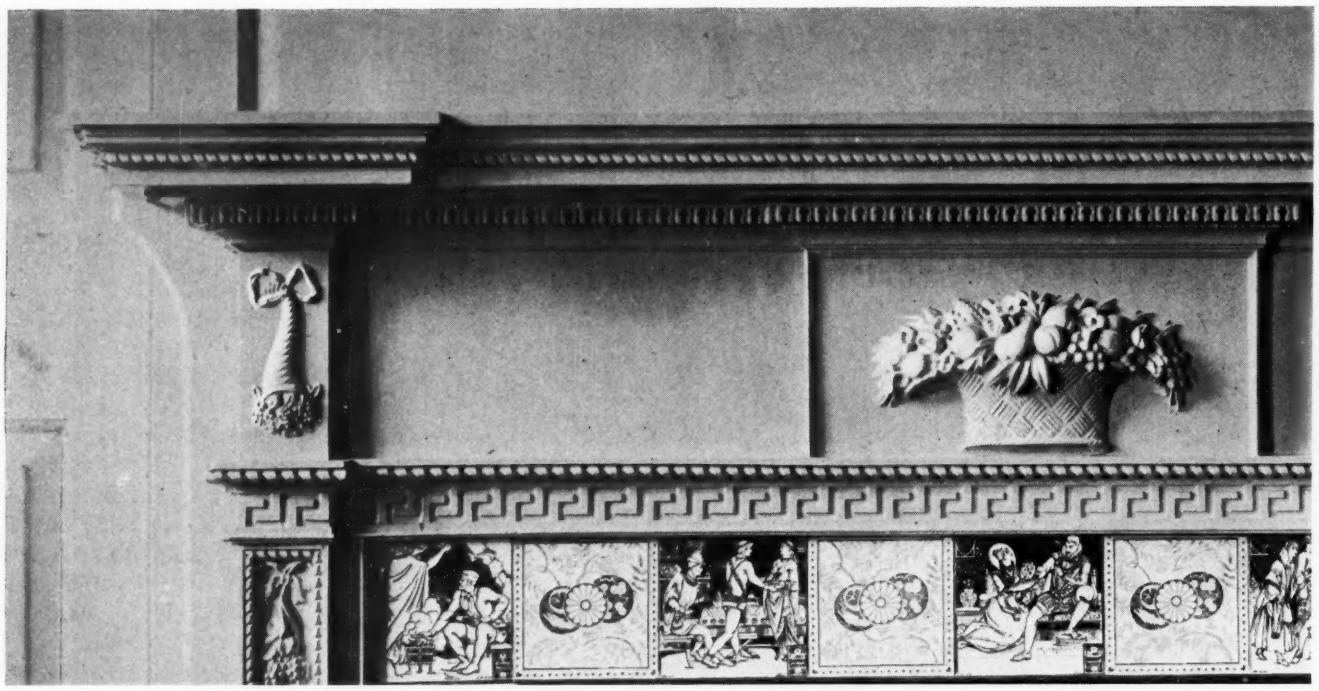


Fig. 1 — Detail of Mantel from "Oak Hill," Peabody (*1801*). Now at "The Lindens," Danvers
This mantel illustrates Samuel McIntire's carving of the basket, horn of plenty, and spray of grapes motives. The tiles are modern

Furniture Carvings by Samuel McIntire

By Fiske Kimball
Director of the Pennsylvania Museum of Art

THAT Samuel McIntire (*1757–1811*), the famous Salem architect and woodcarver, was accustomed to carve furniture (sometimes made by others) as well as interior finish may be established from ample documents. In his bills rendered to Elias Hasket Derby, his great patron, we find, November 14, 1797, at the time of building the famous Derby mansion: "Carving 2 Bed Pillars £1/14; Feb. 17, 1798, to carving 8 chairs, £4/4." Earlier, on May 19, 1787, we note "making 2 Mahogany Picture frames"; while a bill of May 17, 1784, includes "making two Book Cases, 50 days at 8/ per day £20." Among other items, is one of October 22, 1796:

to Carving Base Mouldings and Brackets for a Case Drawers Made by Mr. Lemon at 39	1:19:0
to Carving Freeze, Roses &c for the top at 24	1: 4:0
	(£) 3: 3:0

This last piece may possibly be identified as a chest-on-chest discussed later in these papers.

William Bentley wrote in his diary, October 8, 1802 (Vol. II, p. 452):

> In architecture he excels any person in our country, & in his executions as a carpenter, or cabinet maker.

Number 38 in McIntire's scrapbook of his drawings, now belonging to the Essex Institute, is a sketch (*Fig. 2*) of a Hepplewhite chair back. The splat shows an urn with festoons of drapery, within an oval. As this type of back is familiar in English * as well as in American chairs, it is, of course, quite possible that the drawing was taken from an existing piece. But McIntire would scarcely have had a motive for recording it other than to serve at least as a reference for new work of his own.

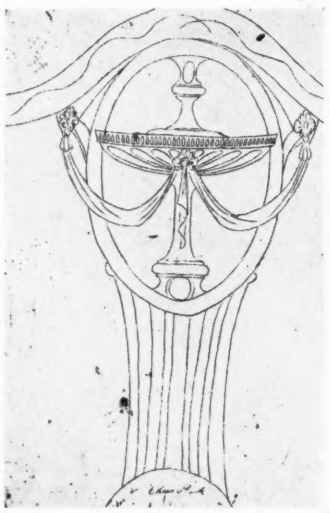


Fig. 2 — Drawing of a Hepplewhite Chair Back
By Samuel McIntire.
From the Essex Institute

Although one might, at first, assume that there were many carvers in Salem in the period around 1800, a careful study of the records shows that this was not the case, and that the local business at that time was pretty well confined to Samuel McIntire and his family. Henry W. Belknap, in his *Artists and Craftsmen of Essex County*, based on an exhaustive examination of old documents, advertisements, and directories, gives data on some sixty cabinet and chair makers who were working in Salem between 1790 and 1810. But the carvers during those years were few indeed. E. Godfrey advertised, October 15, 1792, that he would be in Salem for two months and "executes in the various parts of sculpture." In 1800, F. Stokes advertised a shop in Essex Street, where he did carving, gilding, and frame making, and also kept composition work for chimney pieces, and so on, made by Corp and Company of Boston. He is not found in the Salem vital records, however, and, like Godfrey, was evidently a bird of passage. The work of Joseph True, who married in 1809 and lived until 1859 or 1860, becoming well known as a carver, must be, in the main, of a later character than the Hepplewhite and Sheraton styles employed by Samuel McIntire. (The basket of fruit on the mantel from the Elias Hasket Derby house preserved at 11 Linden Street, which, according to family tradition, was carved by True after some injury to the original McIntire basket, can readily be distinguished from McIntire's style. See Figure 8.) These are

* One, not identical in pattern, is illustrated in F. S. Robinson's *English Furniture* (1905), Pl. CXXX.

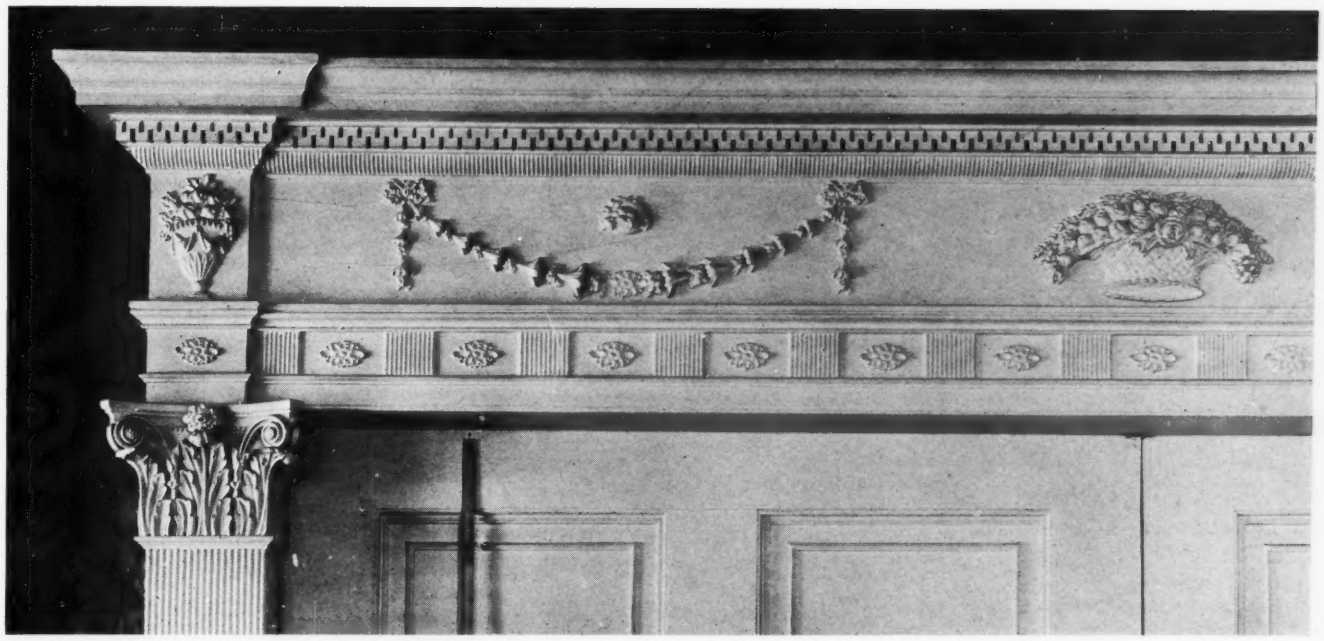


Fig. 3 — Overdoor in the Gardner-White-Pingree House, Salem
Basket and urns carved by Samuel McIntire (*1804–1805*)

the only Salem men of that time, besides the McIntires, who list carving among their activities, or who are mentioned as doing it. When Samuel McIntire died, Doctor Bentley, the diarist, after mentioning his achievements as a carver and architect, wrote:

> The late increase of workmen in wood has been from the demand for exportation, and this has added nothing to the character and reputation of the workman, so that upon the death of Mr. McIntire no man is left to be consulted upon a plan of execution beyond his bare practice.

Samuel McIntire's father, Joseph, a housewright, died in 1776, before the beginnings, in America, of the style in which the son achieved distinction. Of Samuel's brothers who survived, Angier is never mentioned as a carver. Joseph (as well as his son Joseph, Jr.) appears in probate records of 1811 and 1814 as carpenter and housewright, whereas Samuel McIntire and his son Samuel Field McIntire are called carvers. The only basic reference to Joseph (*d. 1825*) as a carver is a later one, in Felt's *Annals of Salem* published in 1849.

Samuel Field McIntire (*1780–1819*) worked with his father as a carver, and continued the business during the eight years that he lived after his father's death. Thus, in 1813, according to an original bill in possession of the Boston Museum of Fine Arts, he added many exterior and interior embellishments to the elder craftsman's work at Oak Hill. In 1815 he advertised furniture carving among his other activities, and also "Ship Heads, Festoons for Sterns, Tablets and Blockings for Chimney Pieces, Brackets, Draperies, Pottres [*i.e.*, pateras] for Frizes, Eagles from 5 inches to 2 feet 6, A variety of Figures, Butter and Cake Stamps." (Belknap, *op. cit.*, p. 19)

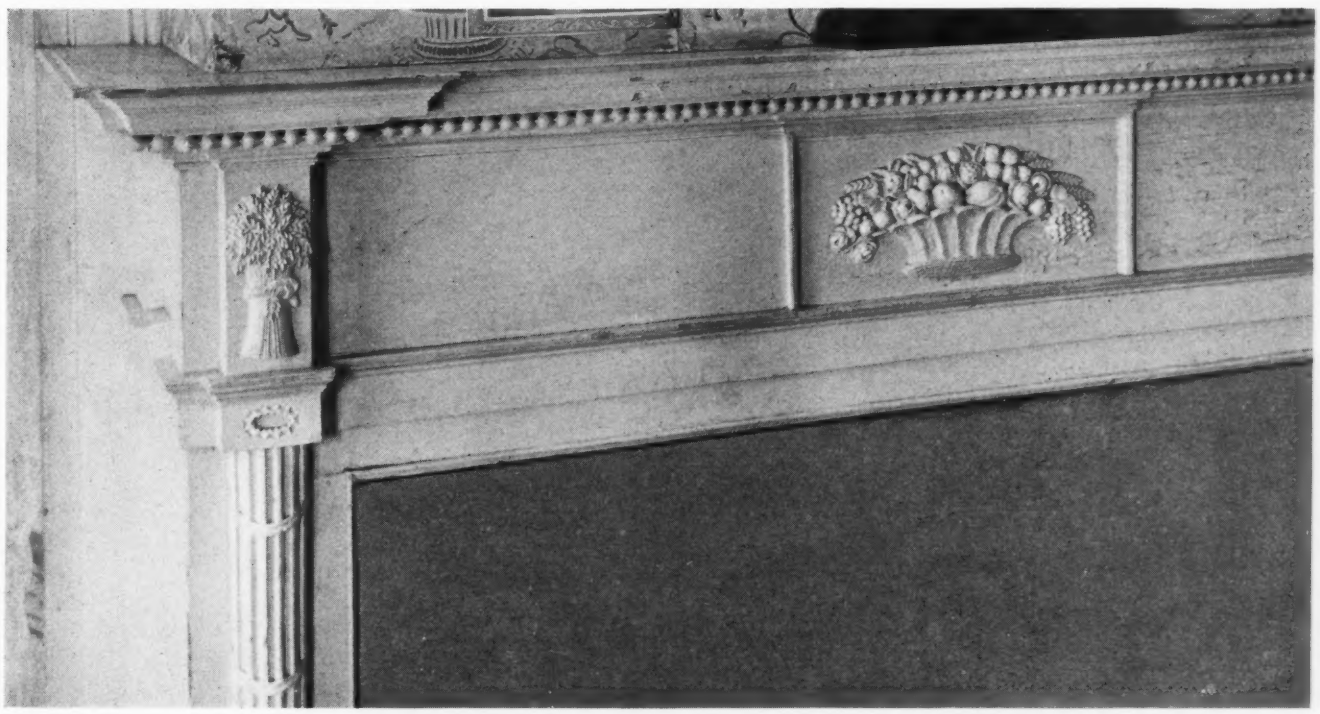


Fig. 4 — Mantel in the Woodbridge-Short House, Salem
Basket carved by Samuel McIntire

Fig. 5 — MANTEL FROM THE LINDALL-BARNARD-ANDREWS HOUSE, SALEM. NOW AT "TALLWOOD," HUNTINGTON, LONG ISLAND
Basket and festoons carved by Samuel McIntire

As to Joseph McIntire, Jr., the late John Robinson of Salem has left a boyhood reminiscence of the contents of the shop at 6 Chestnut Street at the time of its sale in 1852, shortly after the death of this last of the line. One detail reveals that the family tradition in patterns, or the survival of old stock, still continued: "At the right . . . were eight or ten carved eagles, about the size of Robins, with spreading wings, varying somewhat in size and form, but not very much." Doubtless both Samuel Field McIntire and Joseph, Jr. worked with Samuel McIntire under his direction; but as they were little past thirty when Samuel died, they would scarcely have played an independent part during his lifetime, or during the period of the Hepplewhite and Sheraton ascendancy.

The possibility of distinguishing the work of the two Samuels depends on the bill of the younger for the additional work performed by him at Oak Hill in 1813.* Not all the ornaments there listed can be identified; for, long before the removal of the rooms now installed in the Boston Museum, the house had been much remodeled. Certain items that can be unequivocally recognized, such as the "8 Bird Blockings" and the "4 Dishes of Fruit for front windows," do display very substantial differences from the father's touch and treatment of the same motives. The forms of eagles and the "Dishes of Fruit" are unlike any of those in Samuel McIntire's own work. (*Compare Figs. 6 and 9.*)

* Preserved by the Boston Museum of Fine Arts, and kindly communicated by Edwin J. Hipkiss, by whom it will shortly be published.

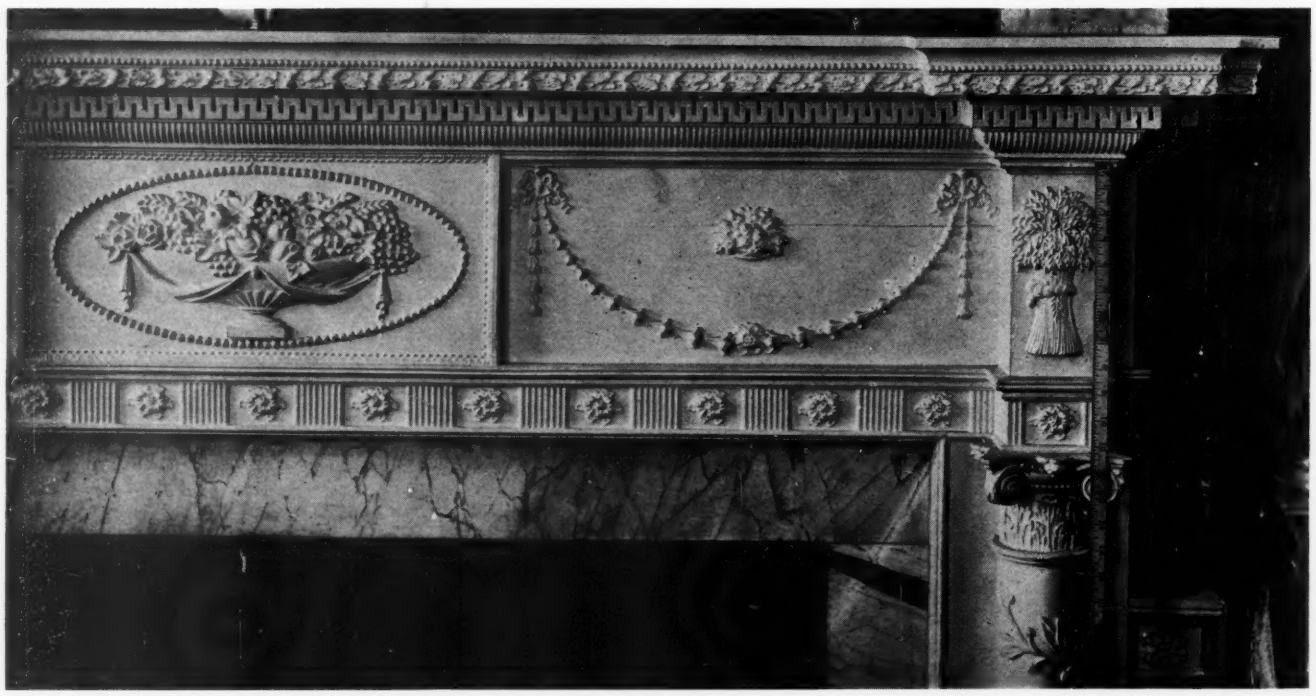


Fig. 6 — MANTEL IN THE GARDNER-WHITE-PINGREE HOUSE, SALEM
Dish of fruit and spray of laurel carved by Samuel McIntire (*1804–1805*)

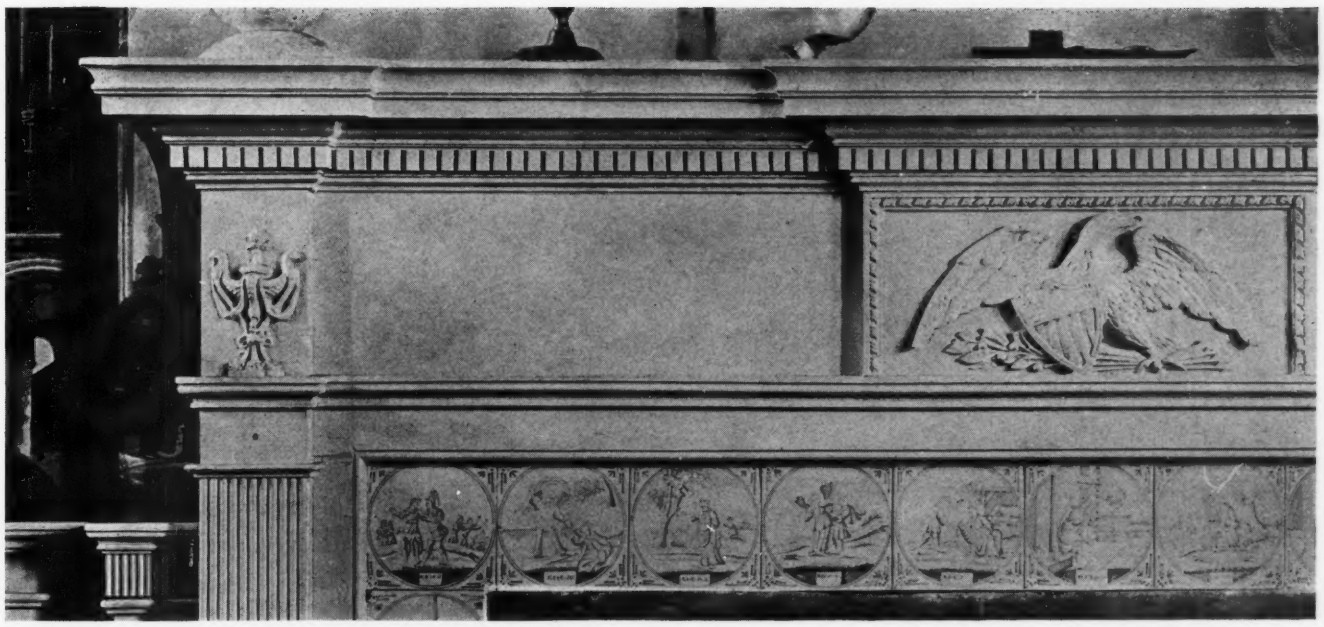


Fig. 7 — MANTEL FROM THE REGISTRY OF DEEDS, SALEM
Preserved by the Essex Institute. Eagle carved by Samuel McIntire (*1807*)

In the effort to identify pieces of furniture that may have been carved by Samuel McIntire, we are guided by comparisons with assured examples of his carved architectural woodwork. Here it is not permissible to include houses merely because they have been familiarly attributed to him. Any rigorous demonstration must proceed from examples that may be assigned to the artist on the basis of drawings or other documentary evidence. Of these houses (executed after 1793, the period to which the articles of furniture belong), significant carved interior details survive from the following:

1793	Remodeling of the Assembly House, 138 Federal Street
1793	The Nathan Read house, 134 Essex Street
1795–98	The Elias Hasket Derby mansion, Essex Street
*c.*1804	Cook-Oliver house, 142 Federal Street
1804–05	John Gardner-White-Pingree house, 128 Essex Street
*c.*1805(?)	Woodbridge-Short house, Bridge Street
1807	Registry of Deeds, Summer and Broad Streets

Some other houses with relevant carved details that on stylistic grounds may be conservatively assigned to McIntire include:

After 1794	Remodeling of the Pickman house, 169 Essex Street
1795 ff.	Hosmer-Waters house, 80 Washington Square
*c.*1800	Ezekiel Hersey Derby house, 202½ Essex Street
1800–01	"Oak Hill," Peabody (Further carving was done here in 1813–14 by Samuel Field McIntire, as we have seen.)
*c.*1801	Adam parlor of the Peirce-Nichols house
After 1806	Peabody-Silsbee house, 380 Essex Street
	David P. Waters house, 14 Cambridge Street
	Mantel in the Hosmer-Waters house, 80 Washington Square
	Clifford Crowninshield-Devereux-Waters house, 74 Washington Square

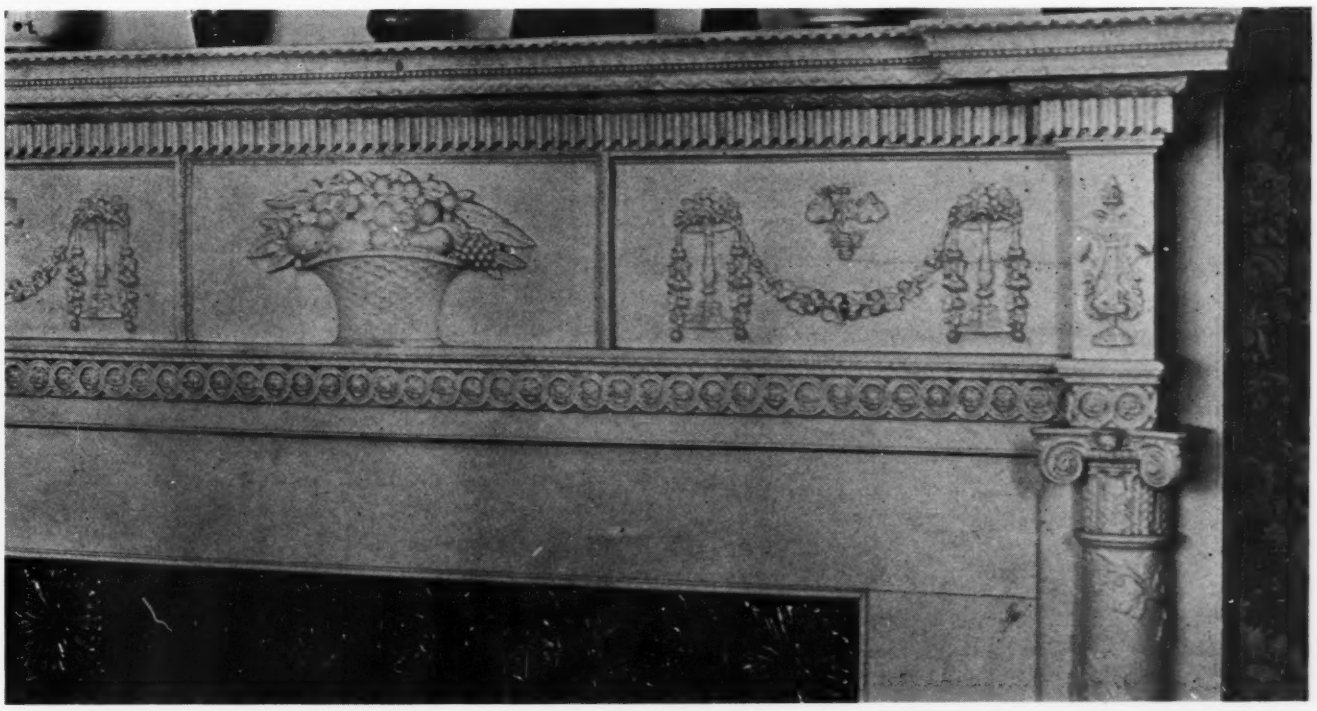


Fig. 8 — MANTEL FROM THE ELIAS HASKET DERBY MANSION, SALEM. NOW AT 11 LINDEN STREET, SALEM
The basket, a replacement, was carved by Joseph True, and differs from Samuel McIntire's work. Grapes on columns carved by McIntire

Fig. 9 — Window Cap from Peabody Adorned with Eagle and Dish of Fruit by Samuel Field McIntire
Note the difference between these motives and those wrought by the senior McIntire (*Cf. Figs. 6 and 7*)

Mantel in the Lindall-Barnard-Andrews house, 393 Essex Street
Baldwin-Lyman house, 92 Washington Square
Putnam-Hanson house, 94 Boston Street
Ham house, Peabody

We may now examine these works for characteristic carved motives that recur in furniture carving. They are named in the following list, to which we add references to the photographs sold by the Essex Institute (indicated by the initials *E. I. N.*), and to the illustrations in Cousins and Riley's *The Woodcarver of Salem*, 1916 (indicated by the initials *C. R.*). Those carvings connected with Samuel McIntire by document are marked with an asterisk. In the case of Oak Hill, only those motives are mentioned that appear to be surely part of the work executed by Samuel McIntire, as distinguished from the later additions by his son.

The basket of fruit and flowers

* Mantel, formerly a doorway, from the Nathan Read house (now at "The Lindens," Danvers), *E. I. N. 3262; C. R. LXV*

* Doorway from the Nathan Read house (now at "The Farm," Danvers), *E. I. N. 1173*

* Overdoor in the Gardner-White-Pingree house, *E. I. N. 3400, 3401*

* Two mantels of the Woodbridge-Short house (one of them now at the Creek Club, Glen Head, Long Island), *E. I. N. 3502, 3504*

Mantels and the overdoors of "Oak Hill" (some preserved by the Boston Museum of Fine Arts), *E. I. N. 1178, 1269, 1292, 1307; C. R. XXXVI, XXXVII, LXV, LXIX*

Mantel in the David P. Waters house, *E. I. N. 2109; C. R. LXII*

Mantel from the Lindall-Barnard-Andrews house (now at "Tallwood," Huntington, Long Island), *E. I. N. 432, 1130; C. R. LI*

Mantel in the Peabody-Silsbee house, *E. I. N. 1557, 1564; C. R. LII*

Mantel in the Baldwin-Lyman house, *E. I. N. 7763–2*

Mantel in Ham house, Peabody, *E. I. N. 1537, 1546*

No two of these baskets are quite alike, even in the same house.

The dish of fruit

* Two mantels in the Gardner-White-Pingree house, *E. I. N. 3399, 3402*

The festoon of drapery

* Cornice from the Elias Hasket Derby house (preserved by the Essex Institute), *E. I. N. 7355; C. R. XII*

Archway from the Ezekiel Hersey Derby house (preserved by the Pennsylvania Museum of Art), *E. I. N. 3405; C. R. XLIII*

* Hall doorways of the Cook-Oliver house, *E. I. N. 3269; C. R. LXXX, LXXXI*

* Door caps from the South Church (preserved by the Essex Institute)
Mantel from the Lindall-Barnard-Andrews house, *E. I. N. 432, 1130; C. R. LI*

This festoon also appears on the exterior of many buildings designed or executed by McIntire.

The horn of plenty

* Mantel from "Oak Hill" (now at "The Lindens," Danvers), *E. I. N. 1178; C. R. LXV*

The spray of laurel

* Two mantels in the Gardner-White-Pingree house, *E. I. N. 3399, 3402*

The cluster or spray of grapes

* Mantel from "Oak Hill" (now in "The Lindens," Danvers), *E. I. N. 1178; C. R. LXV*

* Mantel from the Elias Hasket Derby mansion (now at 11 Linden Street, Salem), *E. I. N. 8009*

The pendant of husks

Mantel in the Cook-Oliver house, *E. I. N. 1120, 1121; C. R. LXXXII*

This motive recurs also in the doorway and the fence of the Cook-Oliver house, and was employed in the plaster ceiling of the oval room of the Derby mansion, designed by McIntire and executed by Daniel Raynerd, as well as in a ceiling of the Ezekiel Hersey Derby house.

Eagles in relief

Mantel from the Registry of Deeds (preserved by the Essex Institute), *E. I. N. 7883; C. R. CXVII*

Mantel in the Hosmer-Waters house, *E. I. N. 3050; C. R. L*

The eagle relief motive is found also in larger scale on the exterior of the older Custom House (*1805*) and of Hamilton Hall (*1805*), both planned by McIntire. The design of all these eagles in relief derives from a newspaper vignette that evidently caught his fancy, and that we find pasted in one of his sketchbooks.

We are now prepared to examine surviving pieces of Salem furniture * to determine those of which the carvings may be attributed to McIntire on the basis of comparisons of style.

* I am greatly indebted for opportunity to examine these pieces of furniture and secure photographs of them to several museums and private collectors: to the Boston Museum of Fine Arts, the Essex Institute, the Metropolitan Museum of Art, and the Pennsylvania Museum of Art; and to Henry W. Belknap, Edwin J. Hipkiss, and Charles O. Cornelius of those institutions; to Mrs. Maxim Karolik, William Sumner Appleton, Dwight Blaney, Francis Hill Bigelow, George A. Cluett, George Francis Dow, Henry F du Pont, and Francis P. Garvan.

1 — Author's Collection

5 — Morse Collection, American Antiquarian Society, Worcester

9 — Arthur H. Merritt Collection

American-Historical Staffordshire Cup Plates

By Gregor Norman-Wilcox

Note. In the preparation of this subject and the appended check list, and in securing photographs, the helpfulness of private collectors, of dealers, and of museum authorities has played an important rôle. A word of appreciation is due to Francis P. Garvan for permitting — under difficulties — the study of his remarkable private collection, which includes the well-known Clark cup plates. All the illustrations for the article appear in order of their occurrence in the check list, and are identified by the list numbers. — *G. N.-W.*

THE general subject of American-historical Staffordshire pottery has already been covered by several writers. It is assumed that the reader has some acquaintance with such ware, and with the potters who produced it. In the following notes, therefore, we confine ourselves to a specialized examination of the historical cup plate in so far as it relates to the collector's interest in the study.

Origin

The sense in which the term "American-historical" is used is that of subject rather than of derivation. To present knowledge, such cup plates are always of English manufacture, though intended for the American market. The Jersey City Pottery's "Canova Vase" seems to be this country's nearest approach to cup plates of the genus (though not the species) here discussed.

Like other printed Staffordshire pottery, cup plates may be placed rather definitely as to period of manufacture. The earlier deep blue (copperplate) examples date from about 1815 to about 1835; while the later pieces, printed in light colors (copperplate or lithographic), appeared about 1828, and continued until about 1860. Cup plates of the California series (*Check List 22, 23, 68*), reflecting the public interest in the 1849 gold rush, represent perhaps the latest legitimately American-historical specimens.

Sizes

Pottery cup plates were made in a considerable range of sizes, but they may be divided roughly into two size groups, the smaller varying from three to four inches in diameter, and the larger from four and one-half to five inches. The smaller ones are usually preferable. Pieces over the five-inch measurement we are not inclined to accept as cup plates, but know them instead as small plates. Naturally, there is no "toddy" size in pottery, as in glass. Pottery cup plates were used with tea services; and tea as an institution did not then imply the serving of stronger brews.

Not all plates of the sizes specified, however, are necessarily cup plates. Those exceeding a somewhat standard depth, especially in the later period, may be preserve dishes. Any in which the diameter of the centre depression is less than an inch and a quarter were almost certainly not intended to accommodate the base of a teacup.

Subjects

American-historical cup plates, generally speaking, employ the same subjects (whether views, portraits, or emblems) as occur on larger printed ware. That is, almost all of the items in the

24 — Morse Collection

26 — Author's Collection

45 — Morse Collection

53 — Morse Collection

56 — Author's Collection

63 — Morse Collection

70 — Author's Collection

71 — Author's Collection

76 — Author's Collection

77 — Arthur H. Merritt Collection

78 — George William Bierce Collection

80 — Arthur H. Merritt Collection

87 — Morse Collection

98 — Morse Collection

105 — George William Bierce Collection

107 — Arthur H. Merritt Collection

108 — Morse Collection

115 — Author's Collection

123 — Author's Collection

130 — Arthur H. Merritt Collection

137 — Morse Collection

138 and 139 — American Art Association-Anderson Galleries

140 — Author's Collection

appended check list are small versions of illustrations on larger plates and hollow-ware. But by no means all of the known American-historical subjects represented in the larger size group were made in cup plate size.

Obviously, the restricted area of the cup plate rendered it ill-adapted to certain of the more expansive views. In his Syntax series of cup plates, Clews met this difficulty by using two, or even three, cup plates to accommodate a single subject. Yet often, instead, the potters used but partial views, as in Wood's *Castle Garden* (*Fig. 26*), which is an excerpt from a much larger scene usually showing the Battery Walk besides. On the other hand, for some subjects, reduction in scale as well as size made it possible to present the whole view satisfactorily (*Fig. 71*).

The Clews works produced at least two American-historical subjects double printed, with a resulting effect more confusing than attractive. These double prints, indeed, seem to have no reason for being, other than novelty. The Pittsfield, Massachusetts view (*Fig. 108*) appears also as a single print with border; but the Wilkie *Errand Boy* (*Check List 166*) is to be found only in double print. Clews made a few English and non-historical views, also, in double print; but other potters seem not to have adopted this method of presentation.

Borders

The majority of American-historical cup plates repeat the border usually employed to frame the same subject on larger pieces. This border may be used in its entirety (in reduced scale), or it may appear in part only. But frequently it was found convenient to omit the border, or to use a thin line of color at the edge of the plate, or a narrow printed band of ornamentation just within the rim. Again, we find a few examples displaying a special cup plate border quite unlike that accompanying larger versions, as in the previously mentioned Wood's *Castle Garden* with its "fish eye" or "trefoil" band.

For the lack of those subjects not found in cup plate size, border variations almost compensate. Clews, for instance, made three variants of the *Landing of Lafayette;* J. & T. Edwards provided, as the check list shows, three *Gentlemen's Cabin* cup plates; and the Lovejoy memorial cup plates are to be found with either one of two border-panel inscriptions. All told, seventeen subjects in our check list occur in two or more variations by the same potter. With the exception of the *Cadmus* items, of Adams' *Columbus*, and of Clews' *Pittsfield, Massachusetts*, these variations are of border alone.

Where a printed border is dispensed with, we occasionally have an embossed border, perhaps touched with color. The three California series cup plates are examples of this type. (The child's and alphabet plates by Meakin and others, which this series suggests, are *never* cup plates; and the related maxim prints are *seldom* cup plates.) A few subjects present, in conjunction with the accepted printed border, an embossed rim, following the molded edge or gadroon edge used by contemporary silversmiths. Such pottery gadrooning Simeon Shaw states was first introduced by J. & W. Ridgway in 1821.

Identifying Views

For the identification of American-historical views, the first and most obvious aid is the pattern mark. All too seldom were cup plates printed on the back with the title of the view; but where such a title appears, we may usually accept it. (A notorious exception is the Staughton-Octagon Church plate, Check List 136 and 137, which, when labeled at all, is always incorrectly so. Mismarked cup plates have, curiously enough, an enhanced market value among collectors.) Secondly, we may be able to place some views because of their likeness to subjects already familiar in larger items of ware; though here, too, confusion may arise because of the fact that fractional views are legion, and one, at least (*Check List 120*), is printed in reverse of the usual design. Thirdly, we may identify certain scenes, like Clews' *Picturesque Views on the Hudson River*, by means of contemporary prints or engravings.

Attributing Specimens

Of the question of correct attribution to the manufacturing potter we dispose somewhat less readily. Cup plates bearing the maker's mark (either impressed or in color) occasion no uncertainty. Others, being unmarked, may prove to be of that unpleasantly large category of works "by unknown potter." Some we may be able to ascribe by means of their borders, granting that certain borders denote the handiwork of certain potters. Where borders are lacking, the design itself may supply the key. A few subjects, as the Boston Mail series, are known to have been exclusively the product of one factory.

Near-Historicals

Various items not strictly in the American-historical category are included in the accompanying check list for the reason that they always have been considered part of the American-historical group. They have undoubtedly been favored because all are printed in that early deep blue color that is held in highest esteem by collectors of printed Staffordshire ware. Chief among these "extras" are the Doctor Syntax group, the Wilkie prints, and those of the adventures of Don Quixote — all by J. & R. Clews.

The almost-historical item, Check List 53, is invariably known as here titled; but it has, we judge, won acceptance as an American-historical item through error. Even if we accept the gentleman

141 and 142 — American Art Association-Anderson Galleries

160 — Frances Wolfe Carey Collection

in the view as Franklin, there remains the fact that he does not fly the kite. His apathetic mien, too, is at variance with the reputed behavior of Franklin on this occasion. We believe this view to be nothing other than an outdoor scene of the times. If it must be given a more profound interpretation, the presence of an imposing tombstone in the background may furnish the key. Here we have Youth at play, non-participating Old Age, and the ominous Grave — a cheerless but typical theme.

Lastly, the nine listed *Cadmus* variations always seem to call for an apology. It is undeniable that some, at least, of this marine series of cup plates are neither pictures of the *Cadmus*, nor part of any known *Cadmus* view. But they are traditionally so called, and since, under the ægis of *Cadmus*, they have crept into notable collections, they are here listed.

The appended check list, then, including a few subjects of good repute though basically questionable, has been compiled chiefly from various private and public collections. Occasionally, where it was possible to verify both subject and potter, items have been accepted from the more carefully prepared auction catalogues. Nevertheless the list is probably incomplete.

Check List of American-Historical Staffordshire Cup Plates

Asterisks indicate items in deep blue

1 *Albany Theatre (façade); floral border Unknown
2 Albany Theatre (corner view); view covers entire surface of plate Unknown
3 American Marine F. Morley & Co.
4 *American Museum (Scudder's), New York; usual printed border, same width as border of plate R. S. W.
5 *American Museum (Scudder's), New York; larger than above, with printed border encroaching upon centre of plate R. S. W.
6 American Scenery Jackson
7 *Athenæum, Boston J. & W. Ridgway
8 Baker's Falls, Hudson River Clews
9 *Baltimore Exchange J. & W. Ridgway
10 *Baltimore Exchange R. S. W.
11 Battery, New York Jackson
12 Battle Monument, Baltimore Jackson
13 *Cadmus (so-called); sails down, ship and small sailboat, shell border Wood
14 *Cadmus (so-called); sails down, ship only, shell border Wood
15 *Cadmus (so-called); half sail, ship only, shell border Wood
16 *Cadmus (so-called); full sail, sailboat beyond, shell border Wood
17 *Cadmus (so-called); two boats and rowboat, shell border Wood
18 *Cadmus (so-called); full sail, trefoil border Wood
19 *Cadmus (so-called); half sail, trefoil border Wood
20 *Cadmus (so-called); half sail, steamboat beyond, floral border Unknown
21 Cadmus (so-called); no border, printed rim line only Unknown
22 California, Away To; embossed border Unknown
23 California Diggings; embossed border Unknown
24 *Carolina, South, Arms of T. Mayer
25 *Castle Garden; shell border Wood
26 *Castle Garden; trefoil border Wood
27 *Castle Garden; trefoil border, embossed rim Wood
28 *Catskill Mountain House Wood
29 Catskill Mountain House, N. Y. Jackson
30 Catskills, Pass in the Jackson
31 *Charleston Exchange; view covers entire surface of plate J. & W. Ridgway
32 *Charleston Exchange; as above, but with embossed rim J. & W. Ridgway
33 City Hall, Albany Unknown
34 *City Hall, New York J. & W. Ridgway
35 *City Hotel, New York R. S. W.
36 *Columbia College R. S. W.
37 Columbus; type B, Barber Adams
38 Columbus; type E, Barber Adams
39 Columbus; type G, Barber Adams
40 Columbus; type H, Barber Adams
41 Columbus, Landing of Jackson
42 Conway, John, House Unknown
43 Conway, N. H., View Near Adams
44 *Court House, Boston R. S. W.
45 *Customs House, Philadelphia J. & W. Ridgway
46 *Dumb Asylum, Philadelphia Unknown
47 *Esplanade, Castle Garden R. Stevenson
48 Fishkill, Hudson River, Near Clews
49 Fort Conanicut, Rhode Island Jackson
50 Fort Edward, Hudson River Clews
51 Fort Miller, Hudson River Clews
52 Fort Montgomery, Hudson River Clews
53 *Franklin, Experimenting With Kite (so-called) Unknown
54 *Franklin's Tomb E. & G. Phillips
55 *Fulton (?) Steamboat Unknown
56 Gentlemen's Cabin (Boston Mails); ships *Columbia*, *Caledonia* and *Agæa* in border J. & T. Edwards
57 Gentlemen's Cabin (Boston Mails); as above, but three panels with *Acadia* (*Agæa?*) only, in border J. & T. Edwards
58 Gentlemen's Cabin (Boston Mails); without border J. & T. Edwards
59 *Gilpin's Mills Wood
60 Girard's Bank (Bank of the U. S.), Philadelphia Jackson
61 Hadley's Falls, Hudson River Clews
62 Hancock House, Boston Jackson
63 Harvard College Jackson
64 *Harvard College R. S. W.
65 Harvard College; flower and dotted border R. Stevenson?
66 *Highlands, West Point Wood
67 Hudson, Hudson River, Near Clews
68 Indian Chiefs (California series); embossed border Unknown
69 *Insane Hospital, Boston J. & W. Ridgway
70 Jackson (bust, *Hero of New Orleans* below) Wood
71 Jordan, Richard, Residence of the Late J. Heath
72 Juniata, Headwaters of the Adams
73 *Lafayette (bust, *Welcome to the Land of Liberty*); embossed border Stevenson
74 Lafayette (bust, *Welcome to the Land of Liberty*); embossed border Unknown
75 *Lafayette (bust, *Welcome to Lafayette*, the *Nation's Guest*); embossed border, blue printed rim line Clews?
76 Lafayette (bust, eagle below, two figures supporting wreath above) Wood?
77 *Lafayette, Landing of; usual border Clews
78 *Lafayette, Landing of; view in oval panel against flowered ground, as on jugs Clews
79 *Lafayette, Landing of; view covers entire surface of plate Clews
80 *Lafayette, Presenting Necklace to Figure Representing American Womanhood (alleged); embossed border Rogers?
81 *Lawrence Mansion, Boston R. Stevenson
82 *Library, Philadelphia J. & W. Ridgway
83 *Little Falls, Aqueduct Bridge at Wood

165 — ARTHUR H. MERRITT COLLECTION

167 — ARTHUR H. MERRITT COLLECTION

171 — ARTHUR H. MERRITT COLLECTION

84 LITTLE FALLS, MOHAWK RIVER Jackson
85 LOG CABIN (Harrison Campaign, marked *Columbian Star*) J. Ridgway
86 LOVEJOY (Antislavery) Unknown
87 LOVEJOY (variant); as above, but upper border-panel reads *The Tyrant's Foe, The People's Friend* Unknown
88 *MACDONOUGH'S VICTORY Wood
89 *MENDENHALL FERRY; usual border Stubbs
90 *MENDENHALL FERRY; without border Stubbs
91 MONTREAL; S.S. *British America* in foreground Davenport
92 *MOUNT VERNON, SEAT OF THE LATE GEN. GEORGE WASHINGTON; partial view, left of complete subject Unknown
93 NARROWS, LAKE GEORGE W. Ridgway
94 NEWBURG, HUDSON RIVER Clews
95 NEW YORK, U. S. Adams
96 NIAGARA FALLS Adams
97 *OCTAGON CHURCH J. & W. Ridgway
98 *OCTAGON CHURCH; acorn border, embossed rim R. S. W.
99 ONTARIO LAKE SCENERY J. Heath
100 *PEACE AND PLENTY; celebrating American prosperity Clews
101 PENN'S TREATY; usual border T. Green
102 PENN'S TREATY; printed rim line only T. Green?
103 *PERRY, COMMODORE, MEMORIAL; (*Temple of Fame*) Clews
104 *PHILADELPHIA, VIEW NEAR Unknown
105 *PILGRIMS, LANDING OF THE; floral border Wood
106 *PILGRIMS, LANDING OF THE; as above, but plain-color band border Wood
107 *PITTSFIELD, MASS., WINTER VIEW OF; usual border Clews
108 *PITTSFIELD, MASS., WINTER VIEW OF; double print, no border Clews
109 PRESIDENT'S HOUSE, WASHINGTON Jackson
110 *QUEBEC; floral border as *Sandusky*, etc. Unknown
111 *QUIXOTE, DON; MAMBRINO'S HELMET Clews
112 *QUIXOTE, DON; THE REPOSE IN THE WOOD Clews
113 *QUIXOTE, DON; DON QUIXOTE AND SANCHO PANZA Clew
114 *QUIXOTE, DON; SANCHO PANZA AND DAPPLE Clews
115 *QUIXOTE, DON; YANGUESIAN CONFLICT Clews
116 RECHABITES ORDER (Temperance) Unknown
117 RICHMOND, VIRGINIA, AT Jackson
118 SACONDAGA AND HUDSON RIVERS, JUNCTION OF THE Clews
119 *ST. PAUL'S CHURCH, BOSTON J. & W. Ridgway
120 SANDY HILL, NEAR, HUDSON RIVER; reverse print Clews
121 *SAVANNAH BANK J. & W. Ridgway
122 SHANNONDALE SPRINGS, VIRGINIA Adams
123 SHENANDOAH, VALLEY OF THE, FROM JEFFERSON'S ROCK; no border W. Ridgway
124 *STATE HOUSE, BOSTON J. & W. Ridgway
125 *STATE HOUSE, BOSTON (cows in foreground); usual primrose border, marked *Rogers* Rogers
126 *STATE HOUSE, BOSTON (cows in foreground); design covers entire surface of plate but for narrow printed rim ornament; marked *Rogers* Rogers
127 *STATE HOUSE, BOSTON (with chaise) Wood
128 *STATE HOUSE, BOSTON Stubbs
129 *STATE HOUSE, BOSTON; acorn border R. S. W.
130 *STATE HOUSE, BOSTON; acorn border as above, with embossed rim R. S. W.
131 STATES, ARMS OF: New York, North Carolina, Massachusetts, as border medallions Unknown
132 *STATES (series); usual type Clews
133 *STATES (series); as above, but festoons with names of states not shown in full Clews
134 *STATES (series); festoons shown, but not narrow leaf-printed rim Clews
135 *STAUGHTON'S CHURCH, PHILADELPHIA J. & W. Ridgway
136 *STAUGHTON'S CHURCH, PHILADELPHIA; usual acorn border, mismarked *Octagon Church* R. S. W.
137 *STAUGHTON'S CHURCH, PHILADELPHIA; acorn border as above, with embossed rim, mismarked *Octagon Church* R. S. W.
138 *SYNTAX, DR., AND THE GYPSIES; left of three views, shows Syntax Clews
139 *SYNTAX, DR., AND THE GYPSIES; centre of three views, shows campfire and gypsies Clews
140 *SYNTAX, DR., AND THE GYPSIES; right of three views, shows horse Clews
141 *SYNTAX, DR., SKETCHING AFTER NATURE; left of two views, shows animals Clews
142 *SYNTAX, DR., SKETCHING AFTER NATURE; right of two views, shows Syntax sketching Clews
143 *SYNTAX, DR., THE GARDEN TRIO; complete in one view Clews
144 *SYNTAX, DR., AND THE DAIRYMAID; complete in one view Clews
145 *SYNTAX, DR., BOUND TO A TREE BY HIGHWAYMEN; left of two views, shows equestrian figures Clews
146 *SYNTAX, DR., BOUND TO A TREE BY HIGHWAYMEN; right of two views, shows Syntax Clews
147 *SYNTAX, DR., SKETCHING THE LAKE; right part of complete subject, shows Syntax; probably complete in one view Clews
148 *SYNTAX, DR., MAKING A DISCOVERY; left part of complete subject, does not show Syntax; probably requires a second cup plate to complete the view Clews
149 TEXIAN CAMPAIGN J B (unidentified)
150 *TRENTON FALLS Wood
151 *U. S. SEAL (adaptation of); floral border Unknown
152 U. S. SEAL (adaptation of); floral border Unknown
153 *U. S. SEAL (adaptation of); so-called *Boston Harbor* Rogers?
154 *U. S. SEAL (adaptation of); scroll border, *E Pluribus Unum* above Adams?
155 U. S. SEAL (adaptation of); spatter border Unknown
156 U. S. SEAL (adaptation of); no border, printed rim line only Unknown
157 U. S. SEAL (adaptation of); marked *America* T. Ford & Co.
158 *UPPER FERRY BRIDGE OVER THE SCHUYLKILL Stubbs
159 *WADSWORTH TOWER Wood
160 WASHINGTON AND LAFAYETTE (busts, eagle and scroll above) Wood
161 *WASHINGTON'S TOMB; design covers entire surface of plate Wood
162 WATERWORKS, PHILADELPHIA (City Pumping Station) Jackson
163 WEST POINT, HUDSON RIVER Clews
164 *WHITE HOUSE, WASHINGTON Wood
165 *WILKIE: CHRISTMAS EVE; design covers entire surface of plate Clews
166 *WILKIE: THE ERRAND BOY; double print Clews
167 *WILKIE: THE LETTER OF INTRODUCTION; usual border Clews
168 *WILKIE: THE LETTER OF INTRODUCTION; design covers entire surface of plate Clews
169 *WILKIE: PLAYING AT DRAUGHTS; design covers entire surface of plate Clews
170 *WILKIE: THE VALENTINE; usual border Clews
171 *WOODLANDS, NEAR PHILADELPHIA; usual border Stubbs
172 *WOODLANDS, NEAR PHILADELPHIA; as above, but printed border only half width of border of plate Stubbs
173 YALE COLLEGE AND STATE HOUSE, NEW HAVEN Jackson

Fig. 1 — Cylindrical Teapot by William Will, Philadelphia, 1795
The eagle touch that appears on the inside of this pot is here reproduced for the first time.
From the collection of the Honorable Richard S. Quigley

American Pewter as a Collectible

By P. G. Platt

FOR some inconceivable reason, many persons believe that pewter was not made in America before the Federal era, and that, as Colonists, we employed only imported wares. It is now well known that pewtering was practiced in the Colonies at quite as early a date as was any other craft. Unfortunately, however, plentiful though the ware was in its day, virtually no examples antedating 1750 seem to have survived. To be sure, specimens of this date would be difficult to identify as certainly American. In 1750 we were, in effect, English, and touch marks at that time were probably identical with those used in the mother country. It is only when the name of the place of manufacture is included in a touch that positive ascription to a specific source is possible.

Collectors have asked me, in a rather bewildered way, "Why the tremendous value of American pewter, when the English product is so much finer in quality?" The answer should be obvious. The statement as to quality is not founded on fact. Some American pewter compares as favorably with the work of English pewterers as does our furniture and silver with that of contemporary English craftsmen. Inspection of the superb examples by William Will here illustrated should go far to dispel any doubts regarding the ability of our pewterers, both to produce good metal and to handle it with due regard to design.

It is doubtful that any pewterer in America ever surpassed Colonel Will in versatility. My check list credits him with surviving items of the following kinds: communion flagons; coffeepots; teapots of two types; covered tankards of two types; quart mugs of two types; pint mugs; six-, eight-, and sixteen-inch plates; six-inch basins; tablespoons; and a warming pan. This list might be taken to indicate that William Will pewter is plentiful. On the contrary, though he was extremely versatile, Will's work is sufficiently rare to inspire pride in the hearts of those fortunate enough to own an example from his hand. The Colonel received $150 each for "Tea Potts," $25 for "Basons," and $5 for tablespoons, in 1780. So it would appear that, after all, the values of today are relatively modest, even granting that

Fig. 2 — BULBOUS QUART MUG BY WILLIAM WILL
The acanthus leaf handle is extremely rare, and is here well executed.
From the collection of Ledlie I. Laughlin

Fig. 4 — BARREL-SHAPED QUART MUG BY PARKS BOYD, PHILADELPHIA, 1800
A very pleasing adaptation of this form.
From the author's collection

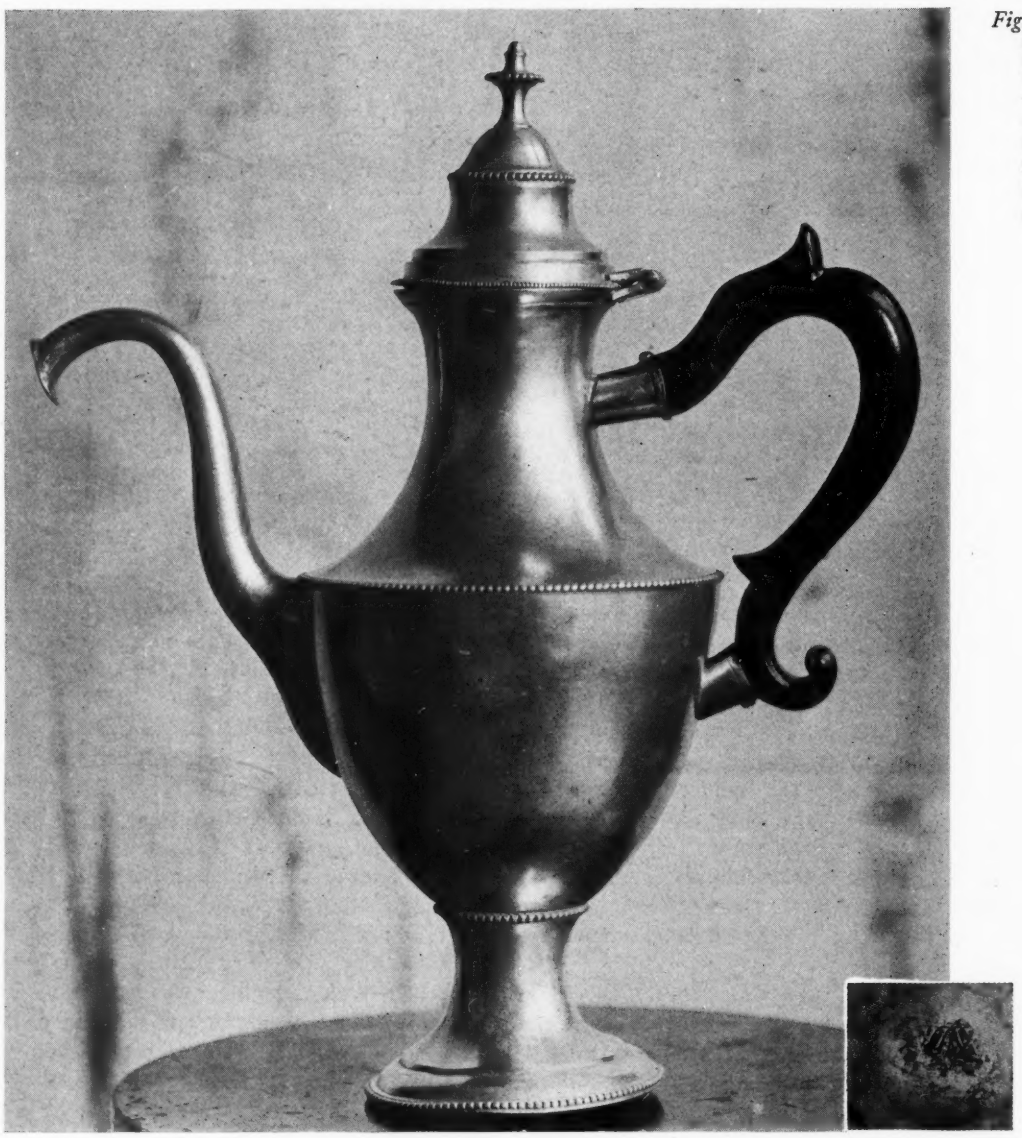


Fig. 3 — URN-SHAPED COFFEEPOT BY WILLIAM WILL
This pot measures sixteen inches in height, and, by some critics, is considered the finest extant example of American pewter.
From the author's collection

Fig. 5 — RARE PORRINGER BY THOMAS DANFORTH THE THIRD, OF PHILADELPHIA
From the author's collection

Fig. 6 — SMALL BEAKER BY S. KILBOURN, BALTIMORE (*early nineteenth century*)
From the collection of Ledlie I. Laughlin

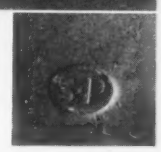


Fig. 7 — PROVINCIAL PENNSYLVANIA PORRINGER, ATTRIBUTED TO SAMUEL PENNOCK
From the collection of Mrs. J. Insley Blair

Fig. 8 — TEAPOT BY G. RICHARDSON, BOSTON
The exceptionally rare touch is also shown.
From the author's collection

Will's 1780 charges were based on a greatly depreciated currency.

A cylindrical teapot by William Will (*Fig. 1*) is as attractive in design as contemporary silver. Both metal and workmanship are as fine as may be found in any land. An added feature of interest in this specimen is the small eagle head touch, which is unique in my experience. The bulbous quart mug by the same maker (*Fig. 2*) is also a masterpiece of workmanship, and the only American piece of its kind that has come to my attention. The double scrolled handle, with its imposed acanthus leaf, is beautifully designed, and highly successful in every respect. Probably the most superb piece of American pewter that has yet come to light is illustrated in Figure 3. This imposing sixteen-inch coffeepot by William Will seems beyond criticism in design, workmanship, and metal.

Parks Boyd, who worked in Philadelphia a decade later, was another superior craftsman whose product was uniformly excellent in quality. The barrel-shaped mug shown in Figure 4 appears to be a form peculiar to him. It is impressed, on the inside, with the maker's small eagle touch.

Thomas Danforth the third was prolific in flatware; but the porringer shown in Figure 5 seems to be unique in three respects: the shape is Continental in derivation, and boasts a solid handle similar to that employed in Rhode Island; it is, in so far as I know, the only porringer impressed with this touch mark; it also seems to be the only surviving example of a Philadelphia porringer.

Somewhat allied to this interesting piece is the provincial Pennsylvania porringer bearing an initialed touch (*Fig. 7*). Unmarked porringers from this mold are not uncommon in Chester and Delaware counties, but a marked specimen is a distinct rarity. Indications point to the fact that Samuel Pennock of Kennett Square, maker of "Chairs, Reels, and Little Wheels," also made pewter, and the piece in question will be attributed to him until further notice. Students will observe the similarity of the S.P. porringer to that made by Elisha Kirk of York. The molds differ slightly in detail, however.

Unmarked beakers are common; marked specimens by the later makers are not exceptionally rare. That illustrated, by S. Kilbourn of Baltimore, is a splendid and unusual example of this type of vessel (*Fig. 6*). George Richardson of Cranston, Rhode Island, was a productive worker of late date, and has entered pewterdom's Hall of Fame through the medium of his rather original and very beautiful little sugar bowls. (Some call them butter dishes.) It seems that, before locating in Cranston, Richardson worked for a short period in Boston. The fine teapot shown in Figure 8 bears the Boston touch, and, aside from that, is interesting because of its charming shape and quality. But the specimens thus marked are exceedingly rare.

Fig. 9 — American Domed Tankard, with the Initials *I. G.* Cast in the Handle
From the author's collection

Connecticut porringers with the initials I. G. cast in the handle appear often, yet the most abstemious pewter collector could not but look with favor upon a tankard so marked. The specimen illustrated in Figure 9 bears these initials, cast in the under side of the handle. Contrary to the conclusions of the late Mr. Kerfoot, I feel confident that they are the initials of the maker. This manner of marking was used occasionally in England; and it is logical to assume that it was continued in America.

That we have not yet reached a complete tabulation even of the later American pewterers is evident in the touch mark of O. Williams of Buffalo, reproduced for the first time in Figure 10. The touch is from the back of an eight-inch plate of fine quality, and is so similar to the small eagle touch of Boardman and Company that we may suspect Mr. Williams of having worked in Hartford before migrating to Buffalo.

Fig. 10 — Touch Mark of O. Williams
This mark appears on a nineteenth-century plate, eight inches in diameter.
From the collection of Ledlie I. Laughlin

The baptismal bowl by Samuel Danforth (*Fig. 11*) is one of the highly prized forms in pewter. This example is most "pewterlike" in shape, and typifies the basic soundness of design that appeals to every collector of the material. The bowl proper was, no doubt, cast in the maker's eight-inch basin mold, the rim partly turned off, and the foot added.

The name of E. Whitehouse, pewterer is shrouded in mystery. Until recently no examples of his work were known to exist. It is with pleasure that I am here able to show one of a set of six dessert spoons of patriotic type, carrying the touch mark of this maker (*Fig. 12*). We may fairly credit these spoons to the first decade of the nineteenth century, but the home of Mr. Whitehouse still remains a mystery. That he was a first-rate craftsman is evidenced by the six spoons.

Fig. 11 — Baptismal Bowl by Samuel Danforth, Hartford
An exceedingly rare and desirable form. For a similar item, see Antiques, January, 1926, page 10. *From the collection of C. F. Hutchins*

I have also seen one plain dessert spoon on which the initial E was included in the touch. Either Whitehouse produced over a very long period, or some britannia manufacturer of the same surname was working in Victorian times; for I recently came across a rather gruesome teapot of the late sixties, marked with an incised WHITEHOUSE touch. Some humor was lent to this inspection, as the owner was sure that the piece had graced the table of one of our early presidents.

No doubt, other provincial pewterers will be discovered in the future, together with a number of pre-Revolutionary workers who plied their trade in the cities before the days of directories. To the collector of American pewter, there is no thrill equal to that accompanying the discovery and identification of an example fashioned by some early craftsman who has hitherto been unknown.

But quite aside from the interest felt in touch marks and the lives of the craftsmen, there are, fortunately, still collectors who acquire pewter through love of its soft sheen and its simple, direct forms. Today, when china and silver or silver plate are omnipresent, it is perhaps difficult to visualize the days when pewter provided almost all domestic tableware. Generations of our ancestors used it extensively, with wooden vessels as a substitute when pewter was unavailable. Only when the manufacture of pottery and porcelain was put on a commercial basis did it fall into disuse. It could not thereafter compete with the far cheaper product of the potters.

Some of the pewterers continued to ply their trade, but the metal, for the most part, had no longer the beautiful quality of the older pieces. Both the alloy and the shapes changed, to keep step with the times and the fashions. For a brief period britannia held sway, only to give way in its turn to white metal, which was used as a base for plating. The era of pewter seemed past.

Hence it is the more pleasing that its day has again dawned among collectors.

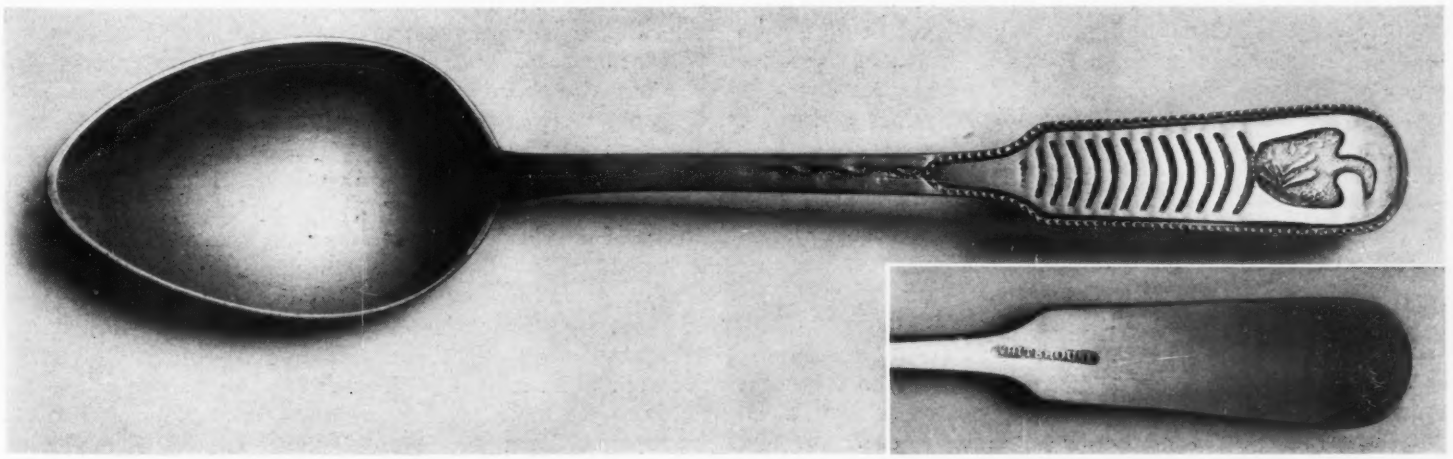


Fig. 12 — One of Six Dessert Spoons by E. Whitehouse
The touch is shown below. *Formerly in the author's collection*

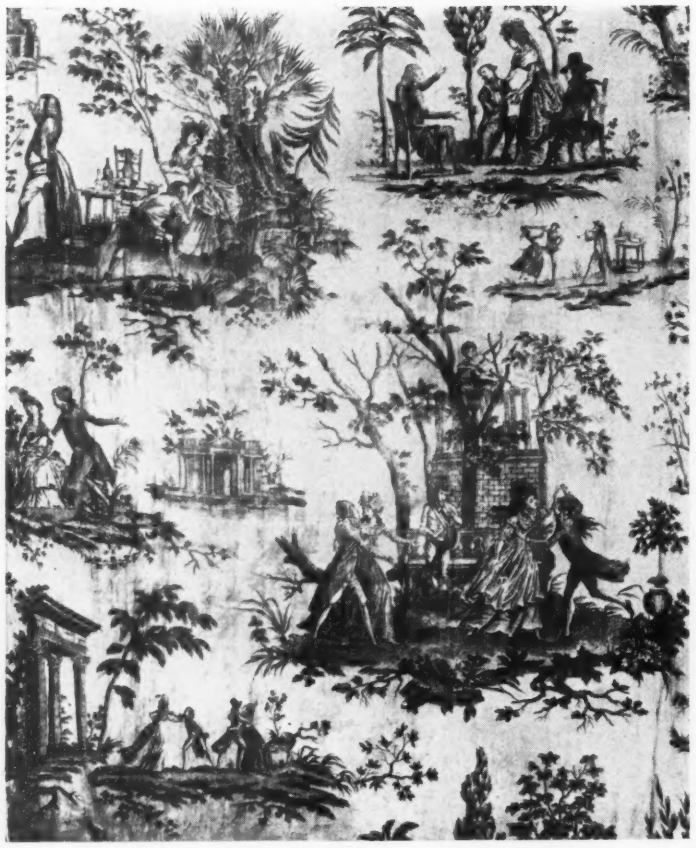


Fig. 1 — "Les Amusements Champêtres" (*c. 1785, Nantes?*)
The only known example of this pattern save a small scrap used to patch a toile, the "Pêches Maritimes," owned by the Brooklyn Museum. Also called "Man with Spy Glass." The colors are red and white

Fig. 2 — "A la Gloire de Louis XVI" (*1789, Nantes — Gorgerat?*)
The rarest and most interesting item in the collection; hitherto unrecorded. The tablets between the two central figures represent words from *The Declaration of the Rights of Man*. Red and white

An Exhibition of Old Printed Fabrics from Jouy, Nantes, and Other Textile Centres of France

THAT the beautiful fabrics of the past have so largely perished is a matter of common regret. Therefore on those rare occasions when a really fine collection of old textiles is assembled for exhibition, an opportunity is presented that no one would willingly pass by. Such a collection is now on display at the new galleries of W. and J. Sloane. For the pleasure of all our readers and the particular convenience of those who cannot see the exhibit we have selected a number of pieces for illustration. Among these designs are several not to be found in any of the museums here or abroad, and some patterns of which no examples have hitherto been recorded.

The enthusiasm for painted and printed cottons began in Europe when, in the early seventeenth century, Dutch and English East India Companies first imported these fabrics from India. Not until about sixty years later, in 1664, did the French East India Company enter the trade.

The first samples of printed textiles to be sold in England and France created a demand that the importers could not satisfy. Local artisans were not slow to turn the situation to their own advantage by copying the Indian originals with wood block prints. These, in turn, became so esteemed as to cause the silk, velvet, and woolen manufacturers to protest that their business would be ruined. Within a short interval of time, governments of both countries issued edicts prohibiting the importation, domestic manufacture, sale, or use of printed cottons (a term that includes printed linens as well). Consequently, the fashion, of which the popular fancy might soon have tired, became even more favored than before; it seems that then, as now, the average adult reacted much like a naughty child, when facing a prohibition. Smuggling the genuine prints from India became an important business, and making domestic imitations throve under government opposition. In the latter half of the eighteenth century, however, both England and France found it politic gradually to withdraw their restrictions. The printing of cotton fabrics developed into a recognized industry, and eventually the individuality and artistry that mark the early productions were lost.

The Sloane collection of old textiles, many of which were gathered by Mrs. Agnes J. Holden of New York, includes, beside designs by Huet and the less well-known F. Peters of Oberkampf at Jouy, compositions from the factories of Dubern, Gorgerat, and Petitpierre at Nantes; from Frères Koechlin at Mulhouse in Alsace; and from various other textile centres.

Many of the dates and titles used in our captions were assigned by Henri Clouzot, one of the foremost authorities in the field, and author of *Painted and Printed Fabrics: the History of the Manufactory at Jouy and Other Ateliers in France, 1760–1815*.

Fig. 3 — CHINOISERIE (*late eighteenth century, design by Pillement; marked "F. Perrar, Sculp"*)
Identified through drawings discovered by Mrs. Agnes J. Holden in the Cooper Union Library, New York City. Raspberry red and white

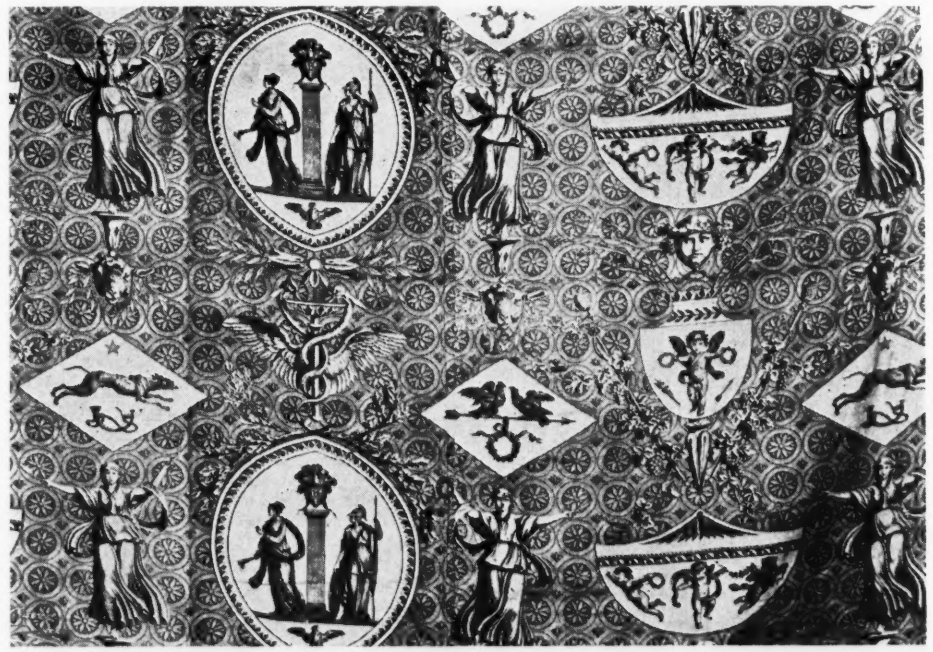


Fig. 4 — "VENUS ET MINERVE" (*late eighteenth century, Oberkampf de Jouy — Huet*)
Typical of Huet's third period, when he produced largely Classic designs showing Pompeian influence. A copperplate print in red and white

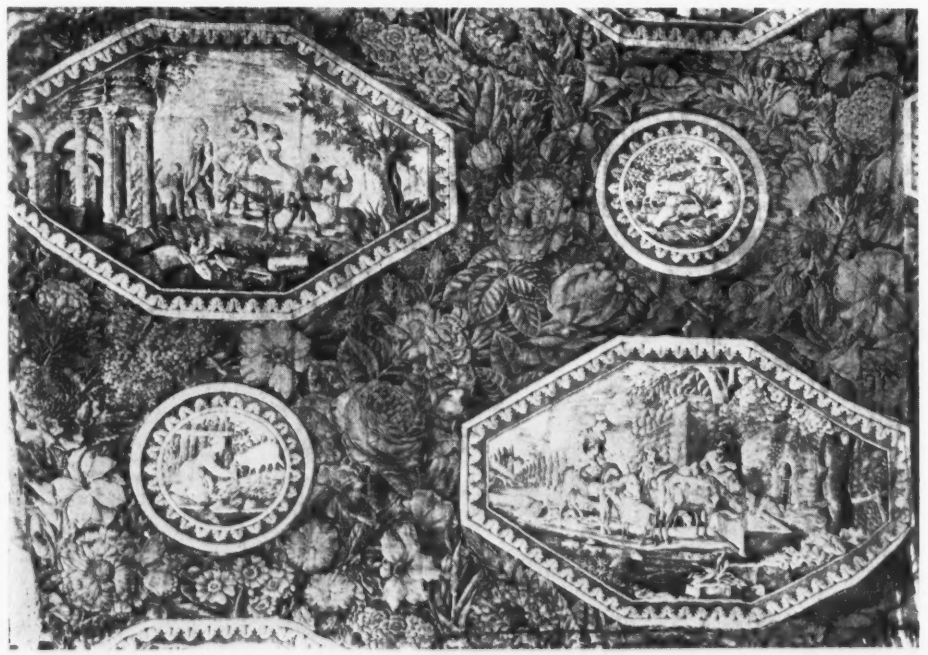


Fig. 5 — "LES MÉDAILLONS" (*c. 1825, marked "Felstrappe, Manufacture de Girard à Deville"*)
Another otherwise unidentified pattern. Pink and yellow. This design also appears in the collection of Docteur Octave Claude

Fig. 6 — "LE VAMPIRE" (*c. 1830?*)
Perhaps illustrating the German opera of the same name, by Haeser and Marscheur (*1828*), which was later translated into French. Hitherto unknown pattern in rare pink

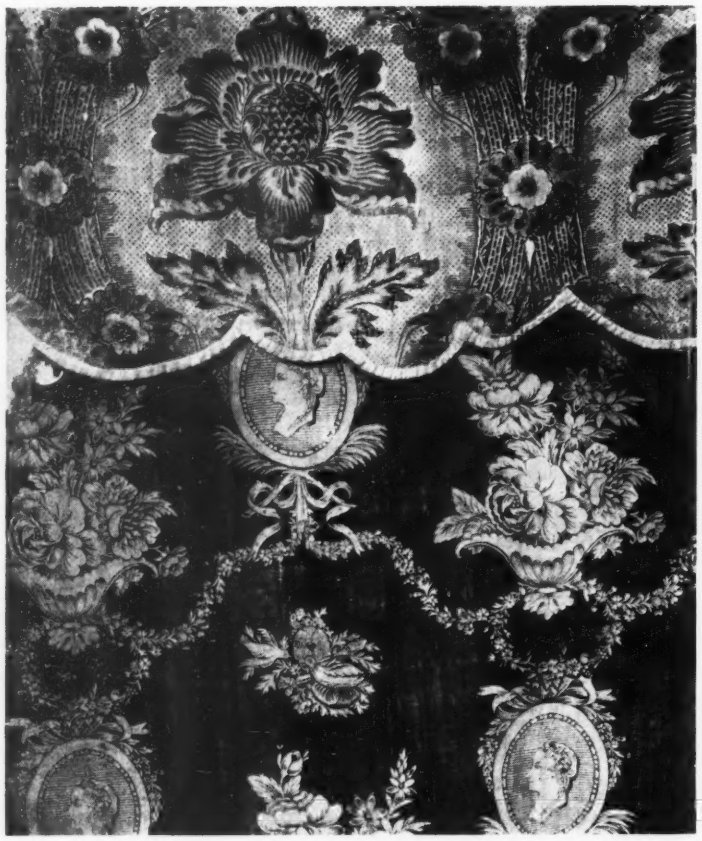


Fig. 7 — CANOPY ABOVE "MADAME DE LAMBALLE" RESERVE (*canopy, c. 1700, Beautiran?; reserve, eighteenth century*)
The upper piece is a wood block print, perhaps in imitation of an Italian brocade. Red, black, and white. Reserve occurs in red and white

Fig. 8 — ORIENTAL DESIGN
This example, showing marked Javanese tendencies, is illustrative of the considerable degree to which Oriental design influenced the cotton prints of France and England. Indian red and blue on white

Fig. 9 — "LES COMÉDIENS AU CHÂTEAU" (*late eighteenth century, Nantes*)
The members of a traveling circus troupe entertain aristocracy in the gardens of a private château. Red and white

Fig. 10 — "LES PLAISIRS DE LA FERME" (*c. 1790, Oberkampf de Jouy*)
Characteristic of Huet's earlier years. Copperplate print in red and white. The same pattern in mauve occurs in the Clouzot collection

Fig. 11 — "La Caravane du Caire" (*c. 1800, Petitpierre Frères et Cie*)
Perhaps an untraveled Frenchman's idea of Constantinople. Mauve and white. An example appears in *Broderies Indiennes, Chinoises Toiles de Gines et Jouy* by A. Guerinet

Fig. 12 — "Le Doux Sommeil — Le Doux Réveil" (*c. 1820, Jouy — marked "F. Peters"*)
So far as can be determined, this pattern has not appeared in any other collection of toiles. Red and white

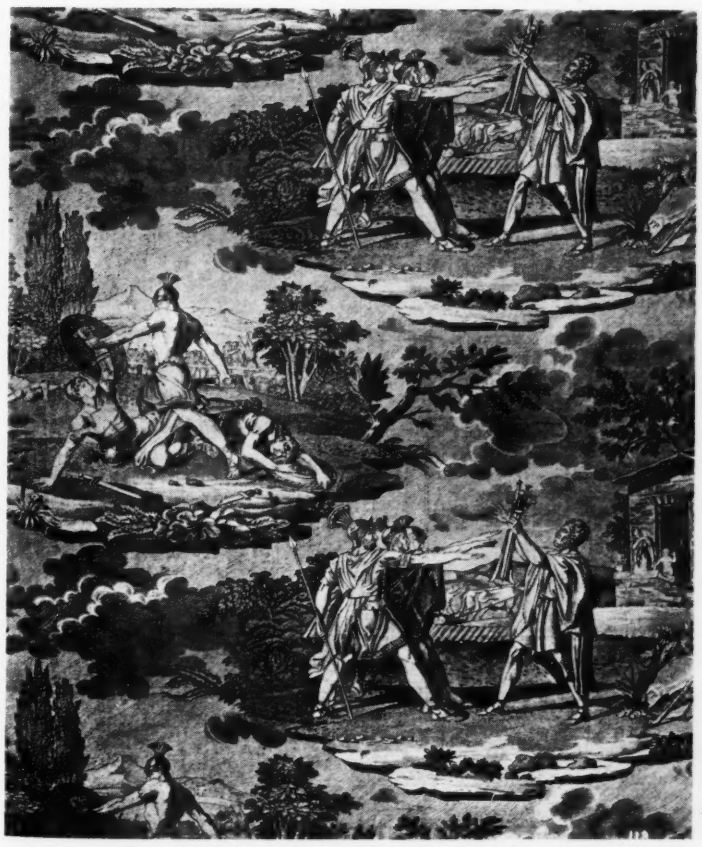


Fig. 13 — "Les Horaces" (*c. 1820, Nantes or Jouy? — marked "F. P."*)
The general style of this piece resembles that found in items produced in and about Nantes. The motive at the right was taken directly from *The Oath of the Horatii* by Jacques Louis David

Fig. 14 — L'Arrivée de Louis Philippe à la Chambre Des Députés (*c. 1830, Nicholas Koechlin de Mulhouse*)
This piece bears larger figures than the average toile. Red and white. An example also occurs in the collection of Docteur Octave Claude

The Development of Cut-Glass in England and Ireland

II. The Period from 1780 to 1851

By W. A. THORPE

FROM the period of 1745 to 1780, with its "grand" glasses cut mainly in relief, and its stock types cut in flat motives, we come to the Revolution of 1780 and the migrations of English glassmakers to Ireland. The year 1780 may be said to mark the beginning of a new era, which ends with the Great Exhibition of 1851. It is the era of cut-glass with a very emphatic hyphen.

The period is distinguished in three respects: (1) an economic change; (2) a new tendency in form; (3) a change of emphasis in the style of cutting. Glasses of this period are, of course, very numerous at the present day, and offer great opportunities to the collector; but it will, perhaps, be more helpful to expand the three considerations I have indicated than to analyze in detail the motives of cutting.

The Excise Act of 1745 prohibited all export of glass from Ireland, and, from that date until 1780, Ireland had only one or two glasshouses, which produced as much ware as the Irish market could absorb. These glasshouses were provincial to London, and followed London fashions. We cannot yet speak of Irish glass. The historic change came in 1780, when full freedom of trade was granted to Ireland, and an overseas trade in glass became immediately possible. Local capitalists saw their chance. English glassmakers, cheated of an easy living by a Second Excise (*1777*), and hopeful of prosperity in a "free" country, left their own establishments and entered the service of Irish promoters. The Penrose factory at Waterford, the Cork Glass Company, and the Belfast concern of Benjamin Edwards were the chief of these new enterprises.

The Custom House returns of the 1780's show how rapidly grew their trade. Perhaps the most interesting feature of it is the export of great quantities of table glass to foreign countries, especially to the West Indies and to independent America. While England supplied Europe with cut "crystal," Ireland supplied America. There was no ill feeling between Ireland and America; for both had won something from the Mother Country. Cut-glass that has been in American families since the eighteenth century is more likely to be of Irish than of English origin.

We shall see, in a moment, how this new economy of glass reacted upon the style of cutting. Meanwhile we may notice a new movement in taste that is evident in Irish glass, but has no necessary connection with it. This was the Classical style — associated in architecture with Robert Adam, in sculpture with Flaxman, and in pottery with Wedgwood. The preceding style of Rococo shows itself in glass — as in the other arts — occasionally even in the forms employed, but usually in painted or engraved designs, and in silver mounts. (As an instance, turn to Figure 8 of Part I in the October issue.) It is still apparent in the 1770's. Classicism, on the other hand, influenced form primarily — at any rate in so far as glass was concerned. Its effect is seen less frequently in cut design (for which observe the festoons of Figure 7).

Fig. 1 — EPERGNE, CUT-GLASS (*English, c. 1785*)
The cutting is almost entirely flat. The arms are cut; and cut arms went out of fashion about 1787. The rather scraggy design illustrates the loss of form in English glass, due to the second Excise (*1777*). *Height: 17 inches. From the Victoria and Albert Museum*

Jars, vases, parts of chandeliers, salt cellars, and many other vessels and parts of vessels (*e.g.*, the square foot) were made in shapes based on Greek precedent. Sometimes Classicism appears as direct imitation, sometimes as a kind of "slimming" or refinement of shapes. The jugs of Figure 3 offer good examples of "slimming," and the adaptation to it of cut decoration. Classicism first develops in English glass about ten years before the Irish migrations, and hence enters into the style that English glassmakers took with them to Ireland. Some of the earliest Irish pieces mingle Classical features with motives that still survive from the period of Chinese Chippendale. The tripod legs of Figure 4 are an example. (For Chinese shapes in English glass of *c.*1765, cf. *History of English and Irish Glass*, Plates CXXXIII — CXXXVI and Plate CXL.)

By the early 1780's, Classicism in glass was general in both England and Ireland, and it is certainly the most important contributor to the

Irish style. Its effects do not appear in form alone. The transition from Rococo thinking to Classical thinking is evident if one compares the cut motives of mid-eighteenth-century glass with those of Anglo-Irish glass. The former are mainly curvilinear — crescent-shaped slices, arches, imbricated cutting, ellipses, and certain kinds of rim scalloping comparable to the rims of Rococo plates. On the other hand, after the Classical revival, cut motives become rectilinear or angular, stiff relief diamonds and nailheads of varying size being primly arranged in zones and compartments; cutting has become official. Sometimes Classicism is quite explicit, glasses being cut in Grecian festoons of the kind found more usually in engraved ornament (*Fig. 7*). Again, the great development of flat vertical fluting, for the whole height of a vessel (*Fig. 3*), or on Greek stems (*Frontispiece and Fig. 7*), is an instance of how cutting selected from its repertory the motives best suited to the new shapes.

Along with Classicism, cutting made the main contribution to the Irish style. It was chiefly the Irish glasshouses that put the hyphen into cut-glass, but they did so by giving a certain emphasis to the style in cutting that they had inherited from England. Three things may be said of this new departure, and all three show the connection between the economy of the art and its style.

First of all, the Irish motives were not new; almost all of them may be traced, in embryo, in the cut glass, and especially the luxury cut glass, of the Rococo period. The change lay in seizing on certain well-established decorative elements and developing them to the exclusion of others. Those preferred were relief motives, and the reason for the preference was both technical and economic. While English glass was growing meagre under the increased burden of the Excise (*1777*), the Irish glassmakers were entirely free from taxation, and could use their metal as lavishly as they pleased, making vessels with thick sides and ponderous limbs and feet. Stoutly made glass of this kind was favorable both to the æsthetics and to the technique of cutting. It was favorable to the æsthetics because it better displayed the refraction of light; and to the technique because deep cutting could be executed with little fear of breakage.

Style followed this opportunity, and the Irish cutters began to develop the

Fig. 2 (left) — CRUET JUG AND BOWL (*English, 1782–1783*)
The jug shows the influence of Classicism in (1) the slimming of an older form (contrast Figure 8 in Part I, October issue); and (2) the division of the cutting into primly defined compartments. The pure relief of the middle zone is a feature that first appears about 1770. *Height of jug: 8¾ inches; diameter of bowl: 5 inches. From the Victoria and Albert Museum*

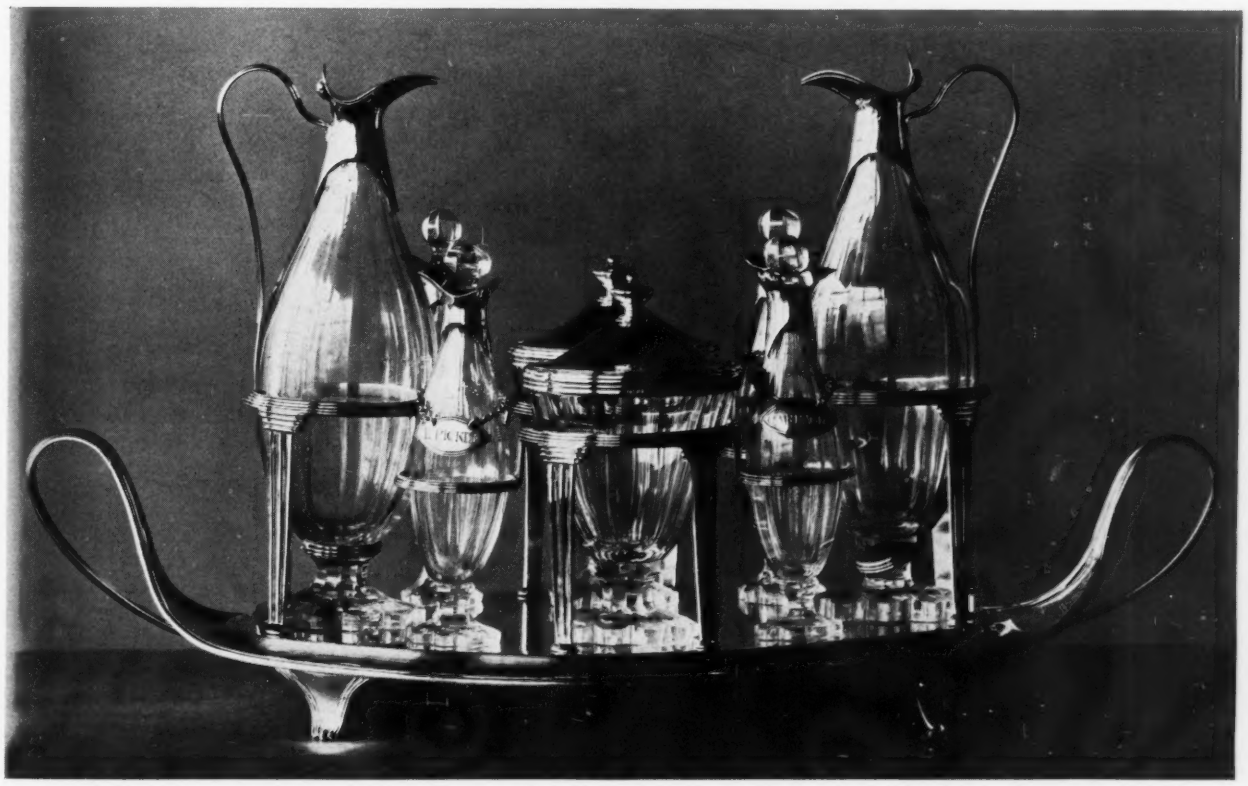


Fig. 3 — SILVER CRUET STAND WITH CUT-GLASS BOTTLES (*English, 1793–1794*)
Bears London hall mark for 1793–94. Classic elegance is apparent in glass and silver alike. *Length: 17 inches; width: 7 inches. From the Victoria and Albert Museum*

relief *motives*, which they inherited from England, into a relief *style*. Chief among these designs were large plain diamonds, and large diamonds double cut, which are found in English glass about 1770 and even earlier. (See my *History of English and Irish Glass*, Plates CXXXVII and CXXXIX.) These elements had been used by the English cutters mainly in narrow zones, or in horizontal chains, of single diamonds, and traces of this style appear in the earliest Irish glass. For example the vesica-and-splits of Cork glass is a local variant of the English chain of diamonds, illustrated in Figure 10 of Part I, October issue.

What turned cut glass into cut-glass was the adoption of cutting in the glasshouses. It is uncertain when this change came, since in the middle of the eighteenth century much of the English glass was cut by dealers; but cutting in the glasshouse must have begun well before 1780. Even from the first, Irish glasshouses cut their own glass. It is true that they made pieces for the dealer's cutter, but their own cutting was the important thing; for it led to an intimacy between form and ornament that is, perhaps, the chief characteristic of the relief style—the hyphen between glass and cutting.

Fig. 4 — TRIPOD SALAD BOWL (*Irish, c. 1785*)
Overturned rim cut in alternate prisms; flat lozenge cutting round the body. Note the Classicism of the rim in association with three legs derived from a Chinese tripod — Chinoiserie in glass being commonest about 1760. This is one of the earliest Irish types in both form and cutting.
From the Victoria and Albert Museum (Bles Loan)

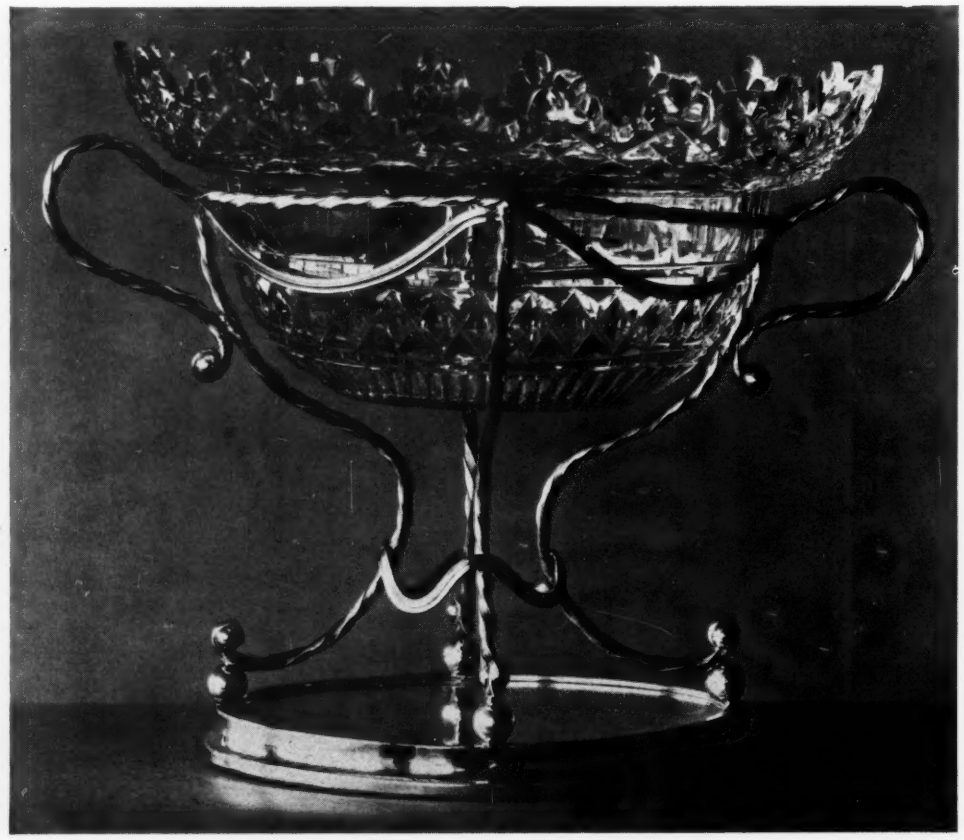


Fig. 5 — FRUIT BOWL (*Irish, c. 1790*)
Rim cut in a trefoil repeat; round the body a zone of plain relief diamonds; unmarked silver stand. The deeply cut trefoil is very characteristic of Irish glass about 1785–1810. *Height: 10 ¾ inches.*
From the Victoria and Albert Museum

Finally, the relief style was not peculiar to Ireland, but was copied freely in England, and, to some extent, was developed independently by English glasshouses. It held the field from its inception until the Great Exhibition of 1851.

The dating of cut-glass in this period depends on three main tendencies:

(1) The cutting is divided up more and more into compartments, each with a single motive many times repeated; free treatment of an open field is earlier than exact partitioning.

(2) The area available for cut design is completely filled with cutting; the overcrowded glasses are the later.

(3) Lastly, and most important of all, the relief diamonds grow smaller and smaller, until, about 1830, they are often little larger than a pinhead. Other motives show a similar tendency to develop a miniature style of cutting.

The later days of cut-glass (*c. 1830–1850*) displayed two tendencies. One was a loss of design in the vessels themselves: but little study was made of the design of the cutting in relation to that of the vessel. Secondly, the cutters sacrificed the beauty of the cutting to ease and rapidity of production, or else to a display of their own skill and ingenuity with petty and overelaborate results.

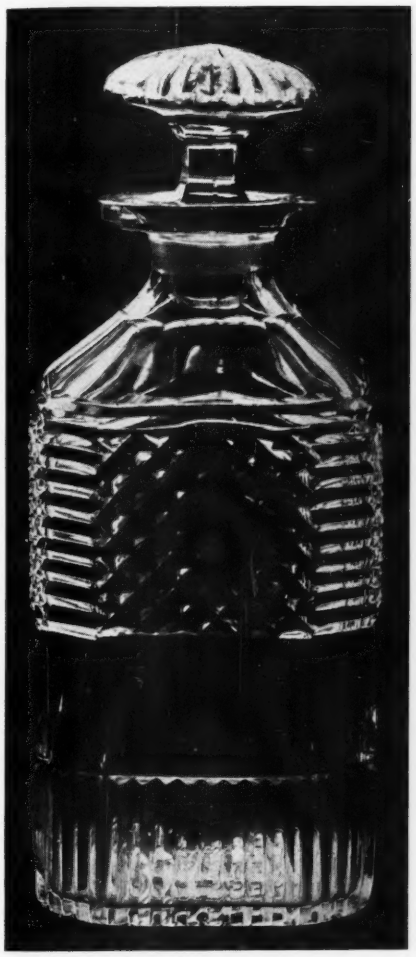


Fig. 6 — Square Spirit Decanter (*English, c. 1810*)
With fields of plain relief diamonds between columns of prismatic cutting. Round the base a zone of pillar fluting; mushroom stopper. *Height: 8 inches. From the Victoria and Albert Museum*

Fig. 7 — Vase of Classical Form (*Irish, c. 1800*)
The knop and cover cut with zones of plain relief diamonds and wide fluting; the body cut with fields of relief diamonds enclosed by Classical festoons. Fluted stem and square foot. A good example of the relief style. Note the distribution of the cutting in partitions. *Height: 12¼ inches. From the Victoria and Albert Museum* (*Bles Loan*)

Fig. 8 — Cruet Jug (*English, 1810–1811*)
Relief style. The neck is cut in flat flutes, the body with plain relief diamonds and horizontal prisms; pillar flutes on base. Note ball stopper, a novelty at this time. *Height: 6¼ inches. From the Victoria and Albert Museum*

Fig. 9 — Toilet Bottles and Jug (*English*)
Cut glass with portraits in cameo incrustation, by Apsley Pellatt of London. The jug and bottle at right, *c.* 1810; bottle at the left, *c.* 1820. Note the use of relief diamonds, themselves cut in miniature diamonds. The decrease in the scale of relief cutting is a marked feature of Regency glass, and may be said to have begun with the introduction of the strawberry diamond (as in this jug) *c.* 1800. Finely notched rims are contemporary with it. *Heights: 6 inches, 4 inches, 5 ½ inches. From the collection of Mrs. Applewhaite Abbott*

A GALERIE DV PALAIS
LES TABLEAVX
DE GOBLAY
DE PHILOSTRATE
Tout ce que l'Art humain a jamais inuenté
Pour mieux charmer les sens par la galanterie,
Et tout ce qu'ont donpas la grace et la beauté,
Se descouure a nos yeux dans cette Gallerie.
Icy les Caualiers les plus aduantureux
En lisant les Romans s'animent a combatre;
Et de leur passion les Amans langoureux
Flattent les mouuemens par des vers de theatre
Icy faisant semblant d'acheter deuant tous
Des gands, des Euantails, du ruban, des dantelles;
Les adroits Courtisans se donnent rendez-vous,
Et pour se faire aimer, galantisent les Belles.
Icy quelque Lingere à faute de succez
A venir abondamment de colere se pasque
Contre des Chicaneurs qui parlant de procez
Empeschent les Chalands d'aborder sa Boutique

AT THE PALACE GALLERY (*c. 1637*)

From an engraving by Abraham Bosse, representing three mercantile booths in one of the galleries adjacent to the palace built (*1629–1634*) by Cardinal Richelieu — the present Palais-Royal. The booth at the left is that of a bookseller. Next to it a haberdasher shows gloves, fans, ribbons, and the like. The third booth is devoted to laces and fine linens

Minsheu, Mahogany, and Manners

By ALICE VAN LEER CARRICK

The following extracts from a sixteenth-century conversation book are too interesting to be withheld, despite the impossibility of illustrating them with contemporary pictures. However, Miss Edna Donnell of the Print Department of the Metropolitan Museum has selected two prints by the French engraver Abraham Bosse (*1602–1696*), who executed a large number of plates depicting the life and occupations of his time. Though nearly three-quarters of a century later in date than the writing of the *Dialogues*, these pictures would have been a quite pertinent accompaniment to a later edition of the work. Their reproduction here is by courtesy of the Metropolitan Museum of Art. — *The Editor.*

BEFORE me, as I write, is a modern book of conversation in Spanish, highly useful since it served to guide my faltering tongue when I searched for antiquities last summer in Cordova and Seville and other enchanting Mediæval cities. Useful, I repeat, but possessed of very little color; for textbooks, alas, have forgotten how to be charming. By way of contrast with the dull things of today, I turn to a large brown leather volume of similar intent, but far more sprightly method — "Imprinted at London by Edm. Bollisant, 1599," dialogues "all done by John Minsheu, Professor of Languages."

Very little is known about Minsheu. He was born in Spain, and, to judge from almost contemporary accounts, was probably a Castilian Jew. Only twenty years after his *Dialogues* first appeared, Juan de Leon wrote that they had been "hechos en Londres por un Castellano." His last name, clearly not Spanish, must have been Hebraic in origin. Although his work was very popular — there were twenty-seven editions, perhaps more, from the end of the sixteenth century to the middle of the seventeenth — he himself was a poor man, married, and, according to the habit of those days, burdened with a large family. Indeed, he describes himself as "lighting the candle for others and burning himself out."

Patrons, of course, he had: Sir Francis Bacon was one of them; Sir Henry Spelman assisted him even more generously; he made many friends at Cambridge and Oxford, where he spent some time with "his company of strangers and scholars." Ben Jonson

called him a rogue, but, since in this disgraceful category the doughty dramatist includes also Sharpham, Day, and Dicker, the reproach is at least distributed. Jonson's was a caviling soul; for, just before this entry in his *Conversations*, he mentions lightly the fact that "Shakspear wanted Arte." Why he was so disturbed at Minsheu's want of morals I cannot imagine, unless it was because the worthy John had borrowed largely from the earlier *Dictionarie of Ric. Perciaule, Gent.*, a protégé of the great Earl of Essex. The obligation, however, is fully admitted on Minsheu's title-page. I can see no fault in it.

All this is a long but necessary introduction to the real wealth discoverable in these yellowing pages with their long *s*'s and their formal, flowery phrases. "Sapphire, pearl, and rich embroidery" — the deep-hued life of time past! I do not see how anybody interested in Elizabethan days or in the marvel of words, in ancient furniture, in old costumes and older customs, can forbear delving into this revealing volume. To begin with, the gorgeous dialogue between "a Gentleman named M. Peter and his servant Alonzo & another friend of his called M. John, and a nurse of the house."

M. Peter arises at daybreak, finds the water in the pitcher frozen (how familiar a touch, if this means England!), and orders it to be melted over the coals. He then calls for his apparel of "fine blacke cloth for it is of estimation and profitable," his "doublet of stitched satten, his paned velvet hose, his jerkin of blacke cloth." He refuses to wear buskins, preferring "pumps and pantofles because of the durt," and on account of the ill weather, chooses a long cloak and his "varnisht rapier lest it shoulde rain." (In those belligerent days a man would as soon have gone out-of-doors shoeless as without his sword.) He seems to have had rather a large armory; for he declines in turn his "gilt, silvered and sanguined" rapiers. And he must, I think, have been a gentleman of quality, for he owns a looking-glass, an exceeding rarity in those days.

Next appears M. John to breakfast with M. Peter upon "a quarter of a roasted kidde" and a pie fetched "from the cleanliest piewife that is in the citie." These viands are washed down with sack. M. John is evidently an amateur of fine furnishings; he immediately begins asking questions about his friend's belongings. I quote this part of the dialogue in full; for it is too good to miss.

J. Oh, how well in order have you this lodging, M. Peter.
P. Sir, reasonable for a poore gentleman.
J. From whence had you this tapestrie hanging?
P. Sir, it came from Flanders.
J. And from thence also came these pictures and portraitures?
P. Some of them did, others came from Italie.
J. Truly they are of a fine workman's doing. What cost this deske or caske?
P. More than it is worth, fortie ducats.
J. Of what wood is it?
P. The red is Caoba of Havana, and this blacke is ebonie, and the white is ivorie.
J. Truly it is very curious, and the inlaying of the wood most finely set in.
P. Here you may see a standing table better wrought.
J. Where was it made?
P. That and the chairs came from Salamanca.
J. The best thing is yet wanting in this lodging.
P. What is it, I praye you hartelie, Master John?
J. That which Don John Manuel said, the gentle sound of a woman's shoe.

These pages are vastly interesting to the collector who seeks historical backgrounds. They point to Salamanca as a cabinet-making city, and emphasize a preference for the flowers and leaves of Brussels weaving as against the more austere backgrounds of Renaissance Italian tapestries, and give an earlier date than any (to my knowledge) previously quoted for the use of mahogany in cabinetmaking. Minsheu adds an illuminating note, "Caoba, a fine red wood in the Indies, of which they make checker worke and other curious works in cupboords, &."

Now to all of us, patrons of antiquities as we are, the somewhat misleading story of Doctor Gibbons and his famous candle box is as familiar as the date of the Battle of Hastings. Luke Vincent Lockwood, more astute, writes:

> According to tradition, mahogany, although known since the time of Raleigh, was first made into furniture in England about the year 1720. If this was true, the colonies would have had the honour of having discovered its great value for furniture some years before the mother country, for in the Philadelphia inventories as early as 1708, mahogany is mentioned as made up into furniture, and there are entries at New York which seem to indicate that there was furniture there made of that wood about fifteen years earlier. The tradition of its introduction into England is, however, faulty, for it is now known that furniture was made occasionally of the wood in England during the latter half of the seventeenth century.

For my own part, I think there is a decided possibility that mahogany was used in New Amsterdam, settled in 1623, before it was employed in London. For generations, the Low Countries had felt Spanish domination, which continued, in fact, until the Treaty of Rastadt, in 1714, ceded the Spanish Netherlands to Austria. The settlers from Holland had been quite directly under this influence. Undoubtedly, after "Columbus sailed the ocean blue in fourteen hundred and ninety-two," one of the first things he did was to bring back the riches of the Indies, mahogany, very likely, among them. Furthermore, since it is a well-known fact that by the time a remark on the dailiness of life is printed in a dialogue, it represents no new thing, but rather a constant and familiar usage, this wood may have been employed by Spanish joiners a full century and a half before it appeared in England.

I am eager now to establish the Raleigh legend. I have searched through his *Discovery of Guiana*, and, though I found references to a "freckled wood much esteemed by the French" (*thuya*, it may be), and, in one of Edward's notes, the report that the "rich carrick" the *Madre de Dios* — burned at Flores to avoid capture — "contained of spices alone no less than 537 tons and of ebony wood 15 tons," still I discovered no allusion to Sir Walter's ingenious carpenter who first acclaimed mahogany in 1595 (the date of the Guiana voyage) for its qualities of great beauty, hardness, and durability. Nor can our Raleigh specialist at Dartmouth College, Brooks Henderson, author of *The New Argonautica*, cast any light upon the matter, although he did tell me that the gallant navigator both himself related marvelous, unbelievable stories, and also had many spurious anecdotes thrust upon him.

It is probable that Sir Walter called mahogany *caoba*, as did the Spaniards of his time. The word is printed in precisely the same manner in both Spanish and English in these *Dialogues*. *Caoba* is a Carib term, adopted and firmly incorporated in the Spanish language. The *New English Dictionary* states that mahogany is written *mohogeney* in 1671. Another reference I have found is in a story of Boswell's, written in the year 1781:

> Mr. Eliot mentioned a curious liquor peculiar to his country which the Cornish fishermen drink. They call it *Mahogany;* and it is made of two parts gin and one part treacle, well beaten together. I begged to have some of it made, which was done with proper skill by Mr. Eliot. I thought it a very good liquor; and said that it was a counterpart of what is called *Atcol Porridge* in the Highlands of Scotland, which is a mixture of whiskey and honey. Johnson said, "That must be a better liquor than the Cornish, for both its component parts are better." He also observed, "*Mahogany* must be a modern name; for it is not long since that the wood known as mahogany was known in this country."

I have, however, found an earlier literary reference. Horace Walpole, in 1763, wrote to his friend George Conway: "So, two hundred years hence some man of taste will build a hamlet in the style of George the Third, and beg his cousin, Tom Hearne, to get him some chairs for it of mahogany gilt, and covered with blue damask." True and prophetic words!

All this wealth of stimulating ideas from one dialogue — and

Ceux de qui l'humeur s'accommode
A suiure les regles du temps,
Et porter la barbe à la mode
Ne me semblent point inconstans.
Au contraire je m'imagine
Qu'il les faut loüer hautement
D'auoir soing de la bonne mine,
Et d'estre toûjours proprement.
Si l'on n'a la teste lauee,
Le poil mignonnement frisé,
Et la mouſtache releuee
Des Dames l'on eſt meſpriſé
Il ne faut donc pas qu'on neglige
D'auſter la Nature à l'Art;
Si l'vn par l'autre ſe corrige
Afin que tous y prennent part.

A Gentleman's Toilet (*c. 1640–1650*)
From an engraving by Abraham Bosse. The barber and his assistant are busily engaged in beautifying a gallant. Note the tapestried walls; the heavily valanced bed and dressing table; the curling tongs heating in a brazier; and the evidence of a seventeenth-century bachelor's preference in paintings

there is more to come. The second contains a spirited conversation "betweene a gentleman called Thomas and his wife Margaret, and a merchant, and a goldsmith." Dame Margaret, I may say in passing, is a most expensive fine lady. After the first greetings of courtesy, "Oh, Master Goldsmith, God save you," and "God be in your companie," both husband and wife begin to shop lavishly:

Go. What kind will your worships see, plain cups, deep cups, or pots, ewers, platters or dishes, all these things are the most necessary.

Th. And also cups with covers, and salt-sellers, and bottles for vinegar and oyle.

Go. Ho, Sirra, take out heere all this plate out of this cheste.

Ma. Let us see those candlestickes and snuffers.

T. If those chafindishes for the table were engraven they were better.

G. Others say that the graving is a gathering of filth, speaking with reverence of your worship!

M. I see no basin here.

G. Here is one gilt over, and graved with his ewer of the same worke.

T. I would have a cupboord of plate of all one worke, so that there might not differ one piece from the other.

G. Therefore they say, so many men so many mindes, others say varietie breedes delight.

T. It is true, but that varietie is to be of whole entire things by themselves, for to make a cloake with patches can please nobodie.

An excellent catalogue, indeed, of the silver in use in Elizabethan days: I know no better one. After a short bargaining, the apparently happy and certainly prosperous pair make a large selection. Then, as if to justify his extravagance, Thomas remarks, "In nothing I spend money with a better will than in plate"; and Margaret adds, "That which is laid out in plate is not wasted, but to change small pieces for great pieces," continuing, a little later, "Yea, for if a man will serve his turne with glasse or China Mettall or earth, that which is broken thereof, costs more in a yeare than the fashion of the plate." Here Minsheu appends an explanatory note to the effect that "China mettall" signifies "the fine dishes of earth painted such as are brought from Venice" — a tribute rather to Venice as a city renowned for exports than to the excellence of the faïence manufactured there.

After leaving the goldsmith's shop, Margaret insists upon going to buy jewels, meeting her husband's objections when he says, most characteristically, "This is a way that I goe unwillingly," by telling him that it is the custom; and, when he enlarges his point of view by adding that "it is good to breake the leg of an ill custome," answers him roundly, "I would not have you, Sir, make doores for the fields, and correct the whole world, for so you found it, and so shall you leave it." (I wonder what the critics who rail at the modern freedom of women and their unbridled economic liberty would think of such language.)

Margaret, whose axiom of life is, "Why is money made but to make shew therewith," enters the richest shop and grandiloquently demands "some women's head attire, garland head

attire, wires of silver, bone worke or bone lace, stitched worke, head attire of all sortes, and also bring some fine holland, cambrecke and other sorts of linnen." "Milan-worke, 'see me but touch me not,'" is dismissed for its fragility. Then the merchant: "Now is the last triall, for heere worke of silver, there of small pearle, this other of blacke bugles [I had fancied them an exclusive Victorian atrocity], and this of pearle; choose out as peares in a basket."

In vain he quotes the philosopher Democritus; Margaret's selection is more economical than her threat. It consists of "This kerchief, this bande, this neckelace of pearle, this muffe and this fanne, these two paire of gloves perfumed, and this girdle likes me, all the rest I care not for." However, she does promise to return another morning and dally with "chaines of jeat, amber and such like tablet jewels, girdles faire to see to, cloth of gold, the woorser sorte, head rolles, coiffes of gold, supporters, gorgets of net-worke, wrought shirtes or smockes, neckelaces of pearle and amber, all kinde of painting and perfumes."

I confess I do not quite understand Minsheu's note saying that the fans are "not of feathers, for there are no feather fans in Spaine," since one of the charming antiquities, still to be picked up in Portugal, is that brilliant and meticulous featherwork so much imported from the Orient in the high prosperity of East Indian trade. One would suppose that work of this sort must inevitably have found its way, also, into Spain. Another thing, among all this prodigality of gold and silver and pearls, the less precious jet and amber are included, no doubt, for the high curative powers that, ever since the days of old, they have been supposed to possess. Jet was thought to be a preventive of melancholy and hallucinations; amber was deemed a protection against throat diseases and poisons, while a change in its hue indicated a waning of the donor's affections.

I could go on unendingly, but there are limits to even a generous editor's patience: tell you of a banquet between fine gentleman friends — it reads like a fairy tale feast; relate the vivacious conversation of a muleteer and a woman innkeeper whose philosophy is that "good wine makes good blood, good blood doth engender good condition, good condition doth ende in good works, good works carrie men to heaven"; show you a little of the seamy side of this gorgeous time, when three serving lads talk together, and one sighs, "Then we know the end of Pages, either to the warre, or to a monasterie, or to the gallowes!" Every phrase is significant and full of interest.

What a pity that our present-day textbooks have forgotten how to charm as well as to instruct! Will succeeding generations turn to my modern and useful book of conversations to experience the same enthralling delight that I have found in old Minsheu's words? Will they find an equal beguilement in such sentences as "How much do you charge for tins of sardines?" "We have tins at sixteen, twenty, and twenty-five cents." "Give me three tins of the twenty-cent kind." I doubt it!

The London Letter

By Guy Cadogan Rothery

ALREADY items are being gathered for the forthcoming Persian Art Exhibition to be opened on January 5 next year, at Burlington House. It appears that textiles, ceramics, manuscripts, and metal work will all be to the fore. The textiles will include what is said to be the most comprehensive collection of carpets ever assembled. Described as priceless, it will contain, for instance, a circular silk carpet from the tomb of Shah Abbas II in the Golden Mosque of Kum, a sixteenth-century carpet from the Mosque of Imam Reza at Meshed, and sets showing examples of all the chief periods and centres of production. There will also be embroideries and brocades. Pottery will cover an even wider field. Among the specimens are some made for Abbas the Great by the Chinese in his dominions. Many manuscripts will come from the Imperial Library at Teheran, a part of them dating back to the tenth century, and a large number beautifully illuminated. Miniatures will likewise be shown. Of metal work, the chief treasure is an enameled breastplate studded with huge emeralds *en cabochon*. There will be a display of arms and armor, marvelous jewelry, and domestic articles. As usual, both the British and the Victoria and Albert Museums will assemble their Persian treasures as supplements to those at the Royal Academy, in order to assist students and collectors.

* * *

Special exhibitions of antiquities have been a great feature in passing events of late. The Highland Exhibition at Inverness, with its Jacobite relics and other historic items and its large miscellaneous collections of the products of popular arts and crafts, has proved an immense attraction, and — more important still — is certain to result in a permanent Highland Museum. Already, I hear from Scottish antique dealers, it has created a large and increasing demand for the old things of Scotland, and especially of the Highlands.

* * *

Possibly one result of this success is the active demand for the organization of a National Folk Museum. The suggestion has been made that it be set up in the Botanic Gardens, Regent's Park, shortly to be given up by the Royal Botanical Society. The idea is to preserve examples of the industries, arts, and handicrafts of the humbler classes, so as to summarize the growth of England from the Norman Conquest to the industrial era. Indeed, it is hoped to go even further back. Relics of the British, Roman, and Saxon periods are constantly being unearthed, while examples of metal, wood, and ceramic work of the olden days are fairly numerous. Yet, curiously enough, it is the homely articles of the eighteenth and early nineteenth centuries that are often hard to find. Such items are now being sought by collectors, who show partiality for the trifles of the Georgian and early Victorian periods, from snuffboxes and shoe buckles to samplers and beadwork.

Meanwhile, steps are being taken to hold a Scottish Exhibition at 27 Grosvenor Square, in February. This exhibition will cover the whole of Scotland — not merely the Gaelic parts — and will include some of the treasures from Inverness as well as much else promised by private collectors.

* * *

Paris, following our example, has organized an exhibition of "La Vie au Palais Royal" at the Musée des Arts Décoratifs, and another of "La Voiture et du Tourisme" at the Château de Compiègne. From the days of Richelieu to the end of the second Empire, the Palais Royal was the centre of fashion, art, political intrigue, and "la vie mondaine," but its glories have long been eclipsed. A large and most amusing collection, chiefly prints, paintings, and pastels, has been gathered, illustrating most of the varied activities in that attractive palace with theatrical annexes and charming colonnaded garden. The majority of the prints are extremely rare, covering almost two hundred years of the many-sided developments in engraving and color printing. Indeed, they form a most instructive conspectus of the engraver's and lithographer's art in France, and so fully justify the effort that has been expended.

As to the Carriage and Tourist Exhibition, visitors are confronted with an amazing assortment of methods of transport, from gorgeously carved and decorated sedan chairs to endless varieties of gigs, coaches, gondola coupés, and even weird pioneer motor cars. Little here for the average collector. More enticing are the curious prints, old travel books, and road guides, with the many devices introduced to smooth the way of travelers. More, by the way, might have been made of the scientific instruments used for travel by road and sea, for which French makers were famous. Some of the astrolabes and sextants met with in old shops in Paris, on the Normandy and Brittany coasts, and as far afield as Marseilles, are quaint in shape and ornamentation, and well worth attention. One of my relics, of a later date, is a dainty piece of carved ivory combining compass, sundial, and thermometer.

COLLECTOR CURRIERS

Winter Scenes

HOME TO THANKSGIVING

NEW ENGLAND WINTER SCENE

THE FARM-YARD IN WINTER

Every important collection of Americana, be it of prints or of antiques in general, should include that rare, charming, entirely American winter scene, *Home to Thanksgiving*. The Old Print Shop offers this as one of an impressive group of decorative winter scenes after George H. Durrie, for use with the finer old American furniture.

THE OLD PRINT SHOP, INC.

150 Lexington Avenue, New York

Harry Shaw Newman — *Successor to E. Gottschalk*

In the salesrooms, the most striking events have been in connection with old silver. For instance, a pair of William III candlesticks, 25¾ ounces, sold for £127 10s.; a George I large circular bowl, *1718*, of 88 ounces, for £600; a George II plain salver, just over 140 ounces, £117, and four circular salts, £147; a George III sauce tureen, 100 ounces, £109; a George III embossed kettle, lamp, and stand, £61 10s., and another, £107. Some quite good silver, however, did not fetch more than 20s. an ounce.

* * *

An illustration of what luck may befall one at a provincial sale occurred in Warwickshire, where an exceptionally fine blue and gold Worcester dinner service, painted with flowers, of forty-three pieces, realized only £60.

Of recent finds, there is to be recorded the discovery in waste paper of a pair of 4d. blue Cape of Good Hope stamps, *1861*, showing an error in printing, which fetched a fabulous price at auction. Then the Record Office has just recovered a long lost leaf from the early fifteenth-century *Book of Charters* of Furness Abbey. Last year an old volume, among a quantity sent up for auction, revealed a valuable forgotten portrait of Keats, probably by Severn. And now, on the flyleaf of a book once belonging to Leigh Hunt, has been found a pencil sketch that is apparently a contemporary portrait of Shelley by Thornton Hunt, then a youth about twelve years old.

* * *

The approaching publication of *Unpublished Letters from the Collections of John Wild* is an example of the value of purposeful and consistent collecting. John Wild, who had been stirred by the events of the French Revolution and the Napoleonic Wars, began to gather autographs of celebrities, and by 1825 had secured specimens of the foremost men and women of that period. Then he cast his nets for a wider catch; by 1855 he had filled thirty-nine large volumes with autograph letters from the sixteenth century on, illustrated with portraits and other germane matter wherever he could find it. The volumes, a monument of industry, have remained with the family ever since, rarely consulted, though containing valuable unpublished documents. The grangerizing of these volumes with portraits and other prints adds enormously to the value of the collection.

A short time ago I saw in the library of a country parson a topographical book, which, since his youthful curate days, he had enriched with every print or newspaper cutting relating to the locality that he could lay his hands upon. As a result, the volume, commonplace otherwise, contained a rich gallery of portraits and topography, many items excessively rare, some unique. Such collections often in time become invaluable.

Shop Talk

By BONDOME

PLANS for the third New York Antiques Exposition, to be opened in the Grand Central Palace next February, are rapidly expanding. Already, it is announced, more space has been rented than was needed for the 1930 show. Hence it has been necessary to arrange for the occupancy of a third floor. Exhibitors and visitors will likewise be glad to learn that arrangements have been made for the installation of an adequate restaurant in the building, and for the maintenance of sufficient lounging and rest rooms to accommodate those visitors needing repose during a day of strenuous visitation. Equally welcome will be the news that the Exposition will open on Friday, February 27, for an eight and one-half day session, concluding on Saturday, March 7. The extra three days should prove a boon to the visiting public and of large value to the exhibitors.

* * *

At the present writing, it is still too early to forecast the trend of prices in the open market for antiques, or to judge of the probable volume of business this fall as compared with that during the distressful period of a year ago. A number of dealers, however, are making very definite price concessions even on the finer and rarer items in their collections — and are discovering the public correspondingly receptive. The only public sale that has occurred in time for present notice is the disposal of the Spicer Collections, which took place at the Plaza Art Galleries, October 2, 3, and 4. My previous forecast that this sale might yield some bargains for shrewd buyers appears to have been borne out by results. The Fogg Art Museum of Harvard made off with two paintings bearing the name of George Morland at less than $5,000 for the

Chair by James Gillingham of Philadelphia. Made about 1760. An acknowledged masterpiece, recently purchased by Danersk to serve as a model. Its cost was $8500

Danersk's faithful rendering of the Gillingham masterpiece. The subtle details of the original have been carefully re-created — and at a price within average means

Each chair is worth owning!

IN ALMOST every city of America are to be found cultured men and women whose appreciation of pedigreed furniture is extremely high, yet who are not always able to enjoy the luxury of owning rare originals.

To enable such people to enjoy in their own homes the choicest furniture forms of our Colonial inheritance is a decisive purpose behind Danersk Furniture.

Recently, the accomplishment of this purpose involved the purchase of a celebrated eighteenth-century masterpiece to serve as a model. The cost of this single antique treasure was $8500. But it was unhesitatingly paid, because only actual possession could enable Danersk craftsmen to study and reproduce every subtlety of proportion, every fine linear detail of the superb original.

It is such painstaking care, both in the selection of noble models and in the faithful rendering of their exquisite refinements, that distinguishes Danersk Furniture from ordinary commercial reproductions.

Furthermore, Danersk craftsmanship employs every device of modern science to make its handiwork even more enduring than the honest work of old.

You are cordially invited to visit our showrooms and examine the many choice collectors' pieces bearing unmistakable marks of pedigree. To the connoisseur the outstanding character of Danersk Furniture is apparent at a glance.

For all who wish to inform themselves more fully, a handsomely printed, well illustrated book has been prepared. While its title is "How to Know Good Furniture," it contains valuable hints on the care and preservation of furniture, antique as well as modern. It will be sent, free of charge, to those who write to our Dept. M, telling us specifically of their own furniture problems.

DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION—*Designers and makers of choice furniture*

NEW YORK: 383 MADISON AVENUE CHICAGO: 620 NORTH MICHIGAN AVENUE CLEVELAND: 11129 EUCLID AVENUE

DISTRIBUTORS—BOSTON: 132 NEWBURY STREET • LOS ANGELES: 2869 WEST 7TH STREET

CHIPPENDALE CORNER CUPBOARD
7 feet 6 inches high — 33 inches wide
UNUSUALLY FINE GRAIN AND COLOR

ENGLISH ANTIQUES

WITH the approval of our many patrons among the leading decorators and dealers of the United States, we are now following the long-established precedent of our English houses by selling retail as well as wholesale.

Our twenty-five years' experience gives us a buying advantage which is obviously not available to visiting representatives of American firms, and which enables us to offer collectors in this country the finest of seventeenth- and eighteenth-century English furniture at prices usually below those asked elsewhere. By far the greater part of our stock is bought privately, in London or in the west of England. The favor of a visit or letter of inquiry is solicited.

Norman R. ADAMS *Incorporated*

155 East 54th Street
NEW YORK

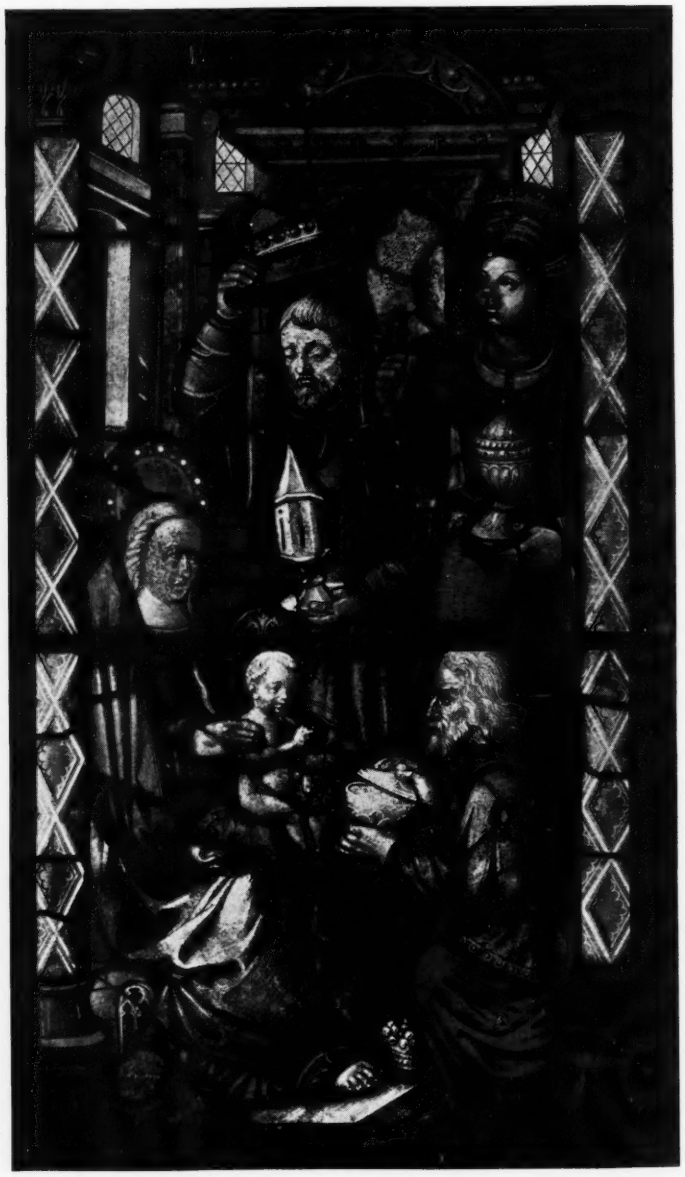
140 Charles Street
BOSTON

Denmark Avenue
& Unity Street
BRISTOL

10 Hans Road
Knightsbridge
LONDON

pair. A reputed Lawrence passed for something over $1,000. All told, some 700 lots, comprising 2,000 items, realized little more than $38,000. Attendance was small and bidding rather languid. Such an outcome for a well advertised event might be viewed as a bad omen for the coming auction season. But it should not be. The late October sales and those held during November will be far more revealing — particularly, I believe, the disposal of the small collection of paintings and Gothic furniture and glass belonging to Mrs. Ambrose Monell, which will take place at the American Art Association-Anderson Galleries on the afternoon of November 28. The collection consists of but 64 items; yet if I am not seriously mistaken, all of them are choice.

I am reproducing here one of the stained glass panels from Mrs. Monell's collection, my selection being based primarily on the well-characterized head of the second of the three kings bearing gifts to the newborn Christ. It is, perhaps, splitting hairs to question the designa-



FRANCO-FLEMISH GLASS PANEL FROM THE COLLECTION OF MRS. AMBROSE MONELL

tion of these panels as Gothic; but their breadth of pictorial treatment and the introduction of Renaissance details in their architectural backgrounds seem to place them very late in the fifteenth or early in the sixteenth century — by which time the Gothic tradition had become pretty well diluted even in northern Europe.

I have already called attention to the sale in January of items from the Francis P. Garvan collection. In this I surmise that the emphasis will be upon early American furniture, though I should not be surprised to find a good many items of English provenance. Mr. Garvan's collecting during several years past has been widely comprehensive. In the process of selecting objects for his gift to Yale, a number of actual duplicates were found, besides various pieces of import so similar as to make

MORE than a quarter of a century ago, one of the foremost American dealers in antiques shrewdly remarked: "I never worry about sales. If business is brisk, I am pleased at the rapid turnover. If it is slow, I realize that, in the nature of things, whatever remains in my stock is steadily increasing in value as the days go by."

That is a sound philosophy; but my own method is different. When conditions are such that I can buy to particular advantage, I give my customers the benefit of fortunate purchases. The result is confidence in my business methods and a steady flow of interesting things and interesting people through my shop. Come in some day and see for yourself.

George N. McMahon

GEORGE N. MCMAHON
33 Charles Street
BOSTON, MASSACHUSETTS

ANTIQUES
My Advertisements Are Promises
My Shop Fulfillment

A Pennsylvania Chippendale sofa with unusually pleasing lines. *Circa 1770*

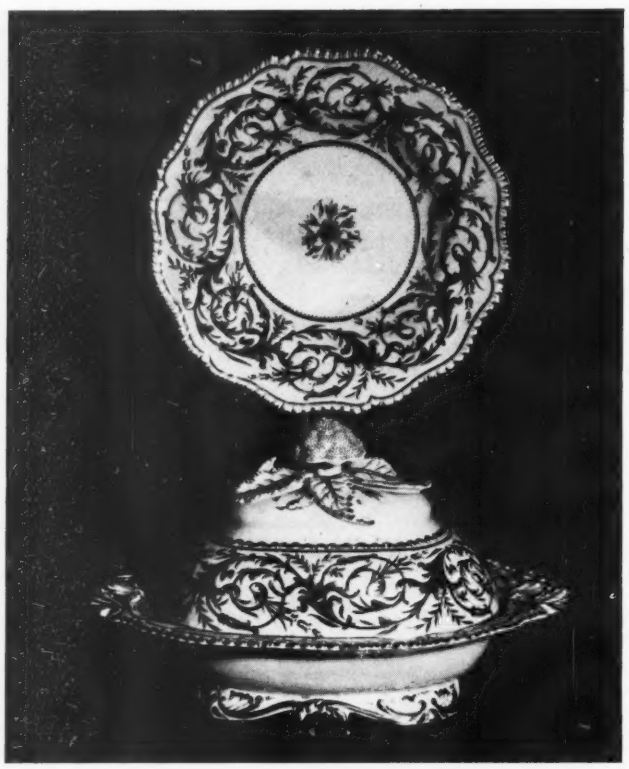
One of the finest stocks of antiques in Pennsylvania

JOE KINDIG, JR.

243 East Market Street — *York, Pennsylvania* — 304 West Market Street

Fine Old Chamberlain Worcester Dinner Service

Period 1804-1811



DECORATED with conventional borders of arabesques in vermilion and gold, with gold star centre and a gadroon edge.

The modeling and potting of this service is most unusual, the leaves on top of the covered dishes are all raised and richly traced in gold.

This service was made when the paintings on china by the Chamberlains were in great demand by the various members of the royal family, and when their artists were at the height of their artistic careers. It is remarkably well preserved, and one of the few remaining examples of the period.

Our assortment of antique china in dinner services, dessert services, tea services, odd dozens of plates, vases and wine coolers is probably the largest to be found in the world, and was produced by Chamberlain Worcester, Spode, Derby, Pinxton, Rockingham, Davenport, and Coalport, who were the leading manufacturers of their day.

We are not selling antique china just because it is over one hundred years old, but because our services are very beautiful, complete, and in excellent condition.

DAVIS COLLAMORE & CO., LTD.

7 and 9 East 52nd Street

Just off Fifth Avenue

New York

Established over a century

their inclusion in the gift seem inadvisable. This residue, which in its way bears much the same relation to the Garvan Collection at Yale that the Havemeyer residue, sold last spring, bore to the Havemeyer Collection in the Metropolitan Museum, will constitute the material for the sale in January. The preliminary exhibition will deserve close attention.

Perhaps the most exciting news in the auction field is that of two great sales of private collections that will tread close upon each other's heels at the American Art Association-Anderson Galleries in December. The first will dispose of the houseful of valuable antique furniture, paintings, and porcelain gathered during a period of years by Mr. and Mrs. Claus A. Spreckels at their Riviera home, the Villa Baratier, St. Jean-Cap Ferrat, France. Included in the offerings are a commode by Jacques-Pierre Latz, who, attached as *ébéniste* to the court of Louis XV, was noted alike for his fine marquetry and the richness of his metal ornaments; a commode by Maurice Kopp, who enjoyed a high reputation among the nobility of France during the closing years of the eighteenth century; a *secrétaire* by Charles Topino, active in Paris from 1745 to 1789 and renowned alike for the brilliancy of his furniture designs and the exquisiteness of his gilded garnitures; a dining table by Jean-Henri Riesener, the most famous cabinetmaker of his day, who was steadily in the employ of Queen Marie Antoinette as well as of the lesser great folk of the French court. These items alone constitute pretty rich fare for American collectors of fine French things. For background they will have a complete eighteenth-century paneling from a grand salon and a bedroom. In addition, there are sculptures by Pierre Julien and Guillaume Coustou, besides a group of bronzes by such masters as Clodion, Falconet, and Jean de Bologne. I shall watch with profound interest the reception accorded to a marble Madonna by Canova (*1757–1822*), the darling of the Classical revival in France. What may prove a special attraction of the Spreckels' possessions, however, is a group of early Meissen porcelain, something today rarely encountered outside of museums and longstanding private collections.

The Spreckels sale is scheduled for December 5 and 6, the preliminary display from November 29. On December 11 will begin the five-day disposal of the objects of the Comtesse de la Béraudière, which formerly occupied that distinguished owner's Paris residence. More extensive than the Spreckels collection, the Béraudière belongings will require over twice as many sessions for their transfer of ownership. Next month I shall try to tell something further of the opportunities that so exclusive a group of things may offer to buyers large and small.

The November sales announced by the American Art Association-Anderson Galleries promise much of interest. Here is the list of them:

Sale dates	*Exhibition*	*Collection*
October 31, November 1	October 25	M.D. Benzaria — Antique Spanish furniture, Persian and Spanish objects of art
November 5, 6, afternoons	November 1	Mrs. Rosette Register — Provincial French furniture
November 7, 8, afternoons	November 1	English, French, Italian, and Gothic furniture, besides a group of American furniture; tapestries, rugs, and decorations, the property of Mrs. Irving I. Bloomingdale and others
November 12, afternoon and evening	November 8	Library of Herman and Paul Jaehne of New York City — First editions of noted authors in fine bindings
November 13, 14, 15, afternoons	November 8	Mrs. J. K. L. Ross of Montreal — Eighteenth-century English and French furniture, china, etc.
November 19, 20, afternoons	November 15	Library of the late George Merryweather
November 20, 21, 22, afternoons	November 15	V. & L. Benguiat — Italian furniture
November 28, afternoon	November 22	Mrs. Ambrose Monell
November 29, afternoon	November 22	C. J. Murray West — English furniture

* * *

My belief in modernistic paintings' brief tenure of life leads me to advise those young folk who yearn to possess a cockeyed specimen or so to proceed somewhat as in trial marriage, and to live for a time with inexpensive facsimiles before committing themselves to a long term investment in originals. John Becker, 520 Madison Avenue, New York, will act acceptably as the Judge Lindsay of the æsthetic union.

AT UNRESTRICTED PUBLIC AUCTION

a collection of over

400 PAINTINGS *and* PORTRAITS

To close the estate of Edgar Mills (deceased)

at the Auction Galleries of

SAMUEL MARX, Inc.

24 West 58th Street NEW YORK CITY

Sale Days

Tuesday, Wednesday, Thursday, and Friday
November 11th, 12th, 13th, and 14th, 1930
at 8.15 P. M. each evening

Exhibition Days

Saturday, Sunday, and Monday
November 8th, 9th, and 10th
10 A. M. to 5 P. M. each day

By direction of the Executors

MR. THOMAS W. LAMONT
THE BANKERS TRUST COMPANY
MR. TENNENT HARRINGTON

Paintings by and attributed to

Italian School
Di Cosimo, Veronese, Bronzino, Longhi, Liberi, Dolci, Reni, Canaletto, Pannini, Moretto, Boldini, Trevisani.

Flemish and Dutch Schools
Rembrandt, Rubens, Van Dyck, Van Ruisdael, Bol, Jordaens, Janssens, Snyders, Van Somer, and others.

Spanish School
Velasquez, Greco, Murillo, Goya, Jiminez.

German School
Barthel Bruyn, Rottenhammer, Von Meytens, Funk.

French School
Watteau, Fragonard, Lancret, Boucher, Greuze, Drouais, Largillière, Chardin, Rigaud, Mignard, Bremond, Le Brun, Corot, Cazin, Diaz, David.

English School
Reynolds, Gainsborough, Raeburn, Lawrence, Cosway, Harlow, Hogarth, Lely, Morland, Beechey, Turner, Cotes, Wilson, Opie, Constable, and others.

American School
Gilbert Stuart, Whistler, Chase, Homer, Huntington, Audubon, Keith, Thomas Moran, Carlsen, and others.

SALE CONDUCTED BY BENJAMIN MARX

The House *of* Florian Papp

HERE is a rare break-front cabinet, mellow with age. It is made of solid mahogany, except the drawer fronts, which are veneered. It has three separate compartments in the upper section, with a separate door to each. You will notice that the lower part has three large drawers in the centre, with two smaller ones at the top. There are two cupboards, one at each end. The dimensions are as follows: *Length, 60 inches; height, 83 inches.*

Beside this unusually beautiful piece are many others, equally rare. There are secretaries in mahogany and maple, of different styles — lowboys and chests of drawers, all most attractive.

Our stock is large, and there is not space enough to enumerate everything. But it will repay you to drop in to our shop. For then, when you really need some fine pieces, you will remember that you saw them at

MR. PAPP'S SHOP

684 LEXINGTON AVENUE NEW YORK

Old Swansea Urns *by* BILLINGSBY *himself!*

Most connoisseurs and collectors feel that no china is more superbly decorative than fine old Swansea. Here are a pair of rare Swansea Urns of the Period 1814–1817 which need no tribute to justify their worth or define their beauty. They are a brilliant example of the work of that world-famous painter, Billingsby, and their composition and decoration mark them as exceptional.

Pair of rare old Swansea Urns (1814–1817). The bowls are beautifully painted with bouquets of brilliant flowers on one side; and on the other with a marine scene, showing shells, coral, and sea-growth. The rim on the top is richly embossed and gilded and the handles are gracefully formed golden mermaids. The base is decorated with embossed gold acanthus leaves, above and beneath which are wide gold bands. Price, $375 the pair.

The ability to collect such truly fine pieces as these rare old Swansea Urns is an index of the scope, activity, and taste of Plummer's purchasing agents. To drop into Plummer's Antique Department is always to find new and diverting examples of fine old glass and china, for Plummer's is constantly adding to its large and important collection.

Come, if only to browse among these delightful "finds" which we have discovered on the highways and byways of the Old World and the New.

There is no obligation to purchase, but should you discover something you can not resist, it is assuring to know that at Plummer's you may buy antiques with complete confidence in their authenticity.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
Near Fifth Avenue
NEW HAVEN, CONN. 954 Chapel Street
HARTFORD, CONN. 256 Farmington Ave.

A relatively small auction, but one that deserves special mention, will be held at the Plaza Art Galleries, New York City, on Friday and Saturday, November 28 and 29, for the disposal of Helen M. Snyder's stock of antique French and English furniture, together with a number of specimens in the now widely popular German Biedermeier style. Miss Snyder has been careful to assure the authenticity of the items in her collection as well as their decorative quality. The forthcoming sale will emphasize French furniture of the second half of the eighteenth century, with some sprinkling of things from early Empire days. Having some personal acquaintance with Miss Snyder's acquisitions, I have no hesitation in advising a pretty careful examination of her offerings during the presale exhibition.

* * *

The collection of Samuel A. Crozer, to be offered at public sale on the afternoons of November 10 and 11 by Samuel T. Freeman and Company of Philadelphia, I have not had opportunity to examine in person. Photographs of a number of the items offered are, however, impressive. The collection includes both a wide variety of furniture and a good deal in the way of glass, china, and metal wares. It will be on display from November 6.

* * *

In the way of exhibitions, permanent and temporary, I would call attention to the display of toiles offered by W. & J. Sloane; and to a highly instructive as well as an elaborate demonstration of period furnishing that is being staged by B. Altman and Company in New York City. The latter consists of a series of some twenty-two rooms whose flooring, paneling, plastering, and fixtures constitute permanent settings for furnishings, which will impartially include antiques and reliable reproductions calculated to enhance the effect of historic authenticity and artistic completeness sought for in the decorative plan. I am inclined to stress the importance of a display of this kind, since besides serving as a direct guide to period furnishing, it should indicate the extent to which antiques and reproductions may safely be brought into conjunction — a really serious consideration to all professional decorators, and to most antique-minded householders whose collecting activities are subject to financial repressions.

* * *

Simultaneously with newspaper accounts of Arthur S. Vernay's return from the wilds of Africa with a wealth of specimens of jungle fauna comes an announcement that suggests that the renowned hunter has not confined his attention solely to the Dark Continent. At any rate, last month saw the opening of a more than usually interesting display of English furniture at the Vernay establishment on 54th Street, New York. Here rather special emphasis has been placed on eighteenth-century dining room furniture, together with Chinese armorial services in porcelain. Four pine-paneled rooms, recently acquired, are also being shown, as well as a great variety of single pieces of furniture and collectors' items in the field of English porcelain and earthenware.

* * *

For several years past, American collectors have shown a growing interest in Russian icons. Perhaps, however, the first opportunity to study such works of art in an orderly manner is that now offered by an exhibition, opening October 14 at the Boston Museum of Fine Arts, that will, in due course, make a tour of the leading American museums. The paintings constituting this exhibition represent some six centuries of artistic expression. Their selection and classification has been made under the eye of N. P. Kondakov, the major authority in this puzzling yet fascinating field of study.

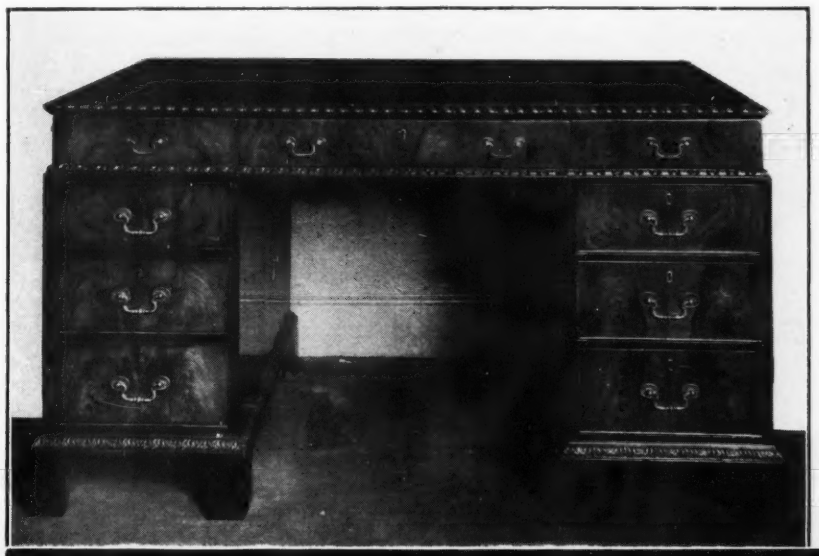
* * *

November exhibitions at the Metropolitan Museum of Art in New York include Peruvian Textiles, a loan exhibition of Mexican Arts (closing November 9), French painted and embroidered silks of the eighteenth century (through January 18), Japanese sword furniture (through December 14), and Japanese peasant art.

* * *

The student of art, old and modern, will find ample occupation in following the innumerable exhibitions announced for the coming season, and in buttressing his impressions by recourse to public lectures. Those who are interested particularly in the latter form of instruction are advised to acquire the catalogue of *Lectures, Gallery Talks, Study-Hours, and Story-Hours* to be held at the Metropolitan Museum of Art during the season from September, 1930 to May, 1931. The range of offerings

ANTIQUES • INTERIOR DECORATIONS • OBJETS D'ART



The Lans Madison Avenue galeries have on display a most distinguished collection of authenticated antiques including many pieces recently arrived from the old world.

The mahogany Chippendale eighteenth-century hand-carved desk illustrated has a top centre panel of black morocco leather. The years have endowed this piece with a mellow patina.

Connoisseurs and collectors are invited to come in and inspect the Lans collection.

LANS • MADISON • AVENUE

554 MADISON AVENUE AT 55th ST. NEW YORK

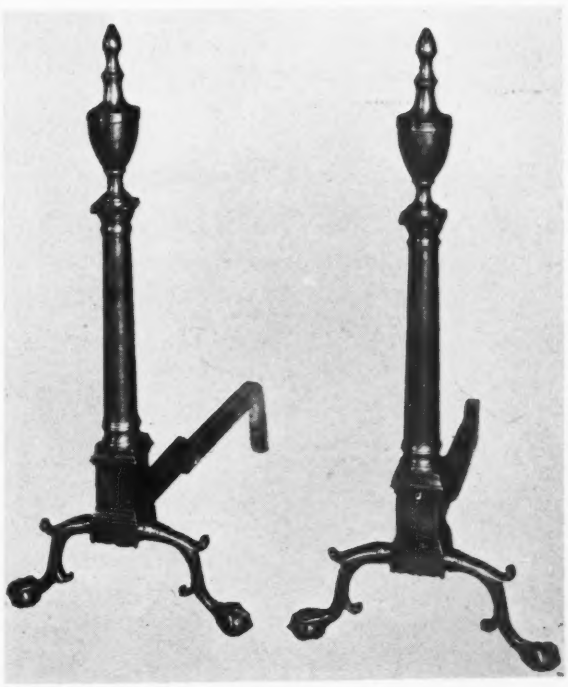
Sack Reproductions

This Reproduction Colonial Lantern

embodies an authentic copy of a very rare bull's-eye globe, and corresponds to the old original lantern in every respect. Catalogue No. 20025. Height, 15 in. Width, 5½ in. Choice of pewter finish, tin, brass, or copper (completely electrified), $20.00 list, reduced from $35.00.

Andirons of rare Charm—authentic Reproductions

of a Colonial design. Fashioned by hand, of solid brass, with wrought iron shanks. Urn tops, eagle claw-and-ball feet, with spurs on the knee and ankle. Height, 30 in. List, $50.00 the pair.



I. SACK CABINET HARDWARE COMPANY

85 Charles Street, Boston *658 Lexington Avenue, New York*

Genuine Antiques

Four hours by direct train from London
(Euston)

10 MINUTES FROM LIVERPOOL
20 MINUTES FROM CHESTER

J. CORKILL

(Member of the British Antique Dealers' Association)

Established 1866

Several corner cupboards in stock, in oak and mahogany, with paneled or glass doors. Phyfe period mahogany breakfast tables on brass claw castors, various patterns and sizes. Some exceptionally fine pole screens, in pairs or singly.

460, New Chester Road
ROCK FERRY, BIRKENHEAD
TELEPHONE: ROCK FERRY 198
CABLES: ANTIQUES, BIRKENHEAD

Furniture · Pottery
Porcelain · Glass · Silver
Sheffield Plate · Needlework
Long-case and Bracket Clocks

A large stock of furniture, glass, pewter, etc., suitable for the American Market. All details of packing and shipping personally attended to.

is extraordinarily large and varied — too much so to permit of résumé here. Hence I recommend application to the Museum for full particulars.

* * *

Government procedure in the matter of applying the new tariff rulings to importations of antiques has now been formulated and widely published. Nevertheless it seems well to repeat the gist of the new regulations for the benefit of those persons who may have missed the statements published in the daily press. The first point to be observed is that the dead line marking the division between antiques to be admitted free and modern items subject to import tax is drawn arbitrarily at the year 1830, instead of being a movable barrier such as the earlier law recognized. Rugs and carpets, however, to be admitted free of duty, must have been made not later than the year 1700, while members of the violin family — large and small — are not recognized as antiques if produced after 1800.

An unnecessarily drastic provision requires that all claims for free entry of antiques must be made at the time of entry and will not be entertained subsequent thereto. Still more drastic is the imposition of what amounts to a fine of 25 per cent beyond the regular import duty, which will be charged against all articles listed as antique but rejected by the customs authorities. Apparently this fine is applicable only in cases where the unacceptable items are imported for purposes of sale, and will not affect gullible private owners who have been taken in by irresponsible foreign dealers. Nevertheless, it seems to me both unnecessary and unjust. The chief sufferers are likely to be the more or less inexperienced dealers who are beginning in a small way and can least afford to meet the exactions of a heavy fine where their judgment is not supported by the customs authorities.

It is highly important that foreign shippers as well as American buyers of antiques should note that, henceforth, consignments of antiques will be examined only at certain specified American ports of entry. Under the present ruling these are: Boston, New York City, Philadelphia, and Baltimore, on the east coast; Seattle, San Francisco, and Los Angeles, on the west; New Orleans on the Gulf of Mexico; and Chicago on the Great Lakes. Honolulu has been designated as a port of entry for the Hawaiian Islands. Shipments of foreign antiques sent through other ports may be consigned in bond to these cities for customs examination, though such procedure is likely to prove both cumbersome and costly.

On the whole, while the new customs regulations concerned with antiques are far more severe than those formerly in force, I can see in them few just grounds for complaint. At any rate, for the time being, I should advise that all effort to secure amelioration of their harsher features be concentrated upon securing repeal of the provision for exacting a 25 per cent fine in case antiques are not accepted as such, and the further provision that claims for free entry must be made contemporaneously with import of the goods.

* * *

The Collectors League of New Jersey was established in May, 1927, to bring into helpful relations the individual collectors of the state, and also its museums, its historical societies, its clubs, and its other organizations interested in gathering and exhibiting objects of all kinds.

The idea behind this movement is that public and private collections should be shown, discussed, and encouraged as much as possible, and that a combination of individuals, societies, clubs, institutions, firms, and factories working for this end, would find itself becoming a real force in the educational and industrial life of New Jersey.

* * *

Patience should be the collector's watchword. Without it, one must have a purse of infinite resiliency, or an inexhaustible fund of credulity. With limitless cash, it is usually possible to batter down the resistance of almost any owner of a coveted object. Credulity, if insistent enough, can generally find someone to supply the most extraordinary requirement, on a few days' or few weeks' notice. I once knew a kindly couple who, every year, went to Spain, left some architectural measurements with a dealer somewhere in that fruitful country, and on their next trip invariably found the wished-for item, in precisely the required size, awaiting them. With the newly discovered relic always went the tale of a rifled monastery. On the other hand, I have seen sets of early dining chairs that represented years of a collector's searching, and the purchase of one piece at a time until the matched dozen had been assembled.

Such reflections are prompted by a letter from an English dealer who writes me as follows:

I find the great trouble with most people is that they will not give me more than a week or two to look for a particular article. They seem to expect me to

Queen Anne Desk in Walnut—*Circa 1720*

H. C. Valentine & Company

ANTIQUES

RICHMOND , , , VIRGINIA

Antiques *and* Reproductions to the Trade

A Fine Collection of Old Silver
and Sheffield Plate
Complete Line of Unusual Jewelry
both Antique and Reproduction

FURNITURE — TEXTILES
PAINTINGS — BRONZES
TAPESTRIES — PORCELAINS

Old English Mahogany Duncan Phyfe Revolving Drum Table. Pedestal base with reeded legs. Fitted with numerous small drawers; circa 1820.

Set of 12 Silver Entrée Plates, gadrooned borders. Made in London in 1814 by Paul Storr.

Pair of exquisite English Silver Candelabra. Made in London in 1744 by George Wicks, George II Period.

Set of 4 English Silver Candlesticks. Made in London in 1717 and 1718 by Richard Green and Mathew Cooper, George I Period.

William III Silver Tankard. Made in London in 1701 by Jonathan Gibbon.

Queen Anne Silver Tankard. Made in London in 1704; maker unknown.

Visit our delightful showroom and purchase through your dealer or decorator

23 West 55th Street — New York
Telephone Circle 1985-6
Warehouse: 311 East 47th Street
Phone Murray Hill 0129

Leo Elwyn & Co., Inc.

LIMITED TO 300 NUMBERED COPIES
IN DE LUXE FORM PRIVATELY PRINTED

MARYLAND SILVERSMITHS 1715–1830

With illustrations of their silver and their marks and with a facsimile of the design book of William Faris

By J. HALL PLEASANTS *and* HOWARD SILL

INDISPENSABLE to collectors of early American silver, watches, and clocks, this book tells of the craftsmen of Colonial Maryland and of that unique institution, the Baltimore Assay Office, and its marks, and includes reproductions of over 200 silversmiths' marks.

It is a handsome quarto volume of 340 pages, 12⅛ x 9⅛ inches, printed on rag paper, and illustrated with 68 full-page heliotype plates showing numerous examples of the work of the Maryland craftsmen, together with 20 pages of the original design book of William Faris, the eighteenth-century Annapolis silversmith. It also lists all known early Maryland watchmakers and clockmakers.

The edition is limited to 300 numbered copies and will be ready for delivery about November 1st. The advance subscription price is $30. The book is privately printed by the LORD BALTIMORE PRESS, 1500 GREENMOUNT AVENUE, BALTIMORE, to whom subscriptions accompanied by checks may be sent.

Cambridge Glass + 1818–1888

THE STORY OF THE NEW ENGLAND GLASS COMPANY

By LURA WOODSIDE WATKINS
Introduction by Homer Eaton Keyes

A careful study of the most important glass company in New England, documented and profusely illustrated; indispensable to the industrial historian and the collector and student of American glass.

First Edition limited to fifteen hundred copies
Price, $5.00

MARSHALL JONES COMPANY, INC.

212 SUMMER STREET BOSTON, MASSACHUSETTS

A MOST USEFUL BOOK

for the Dealer, Finisher, Repairman, Salesman, or Buyer of Furniture. Really five books in one. It carefully describes furniture of all periods and modern styles and explains in detail the methods of obtaining the various effects and finishes.

543 pages — 335 illustrations, bound in Leatherette
Postpaid $5.00
or at all bookstores

Frederick J. Drake & Co.
Publishers

Room 520—179 N. Michigan Boulevard Chicago, Illinois

produce anything almost immediately — after the manner of the conjurer's rabbits! I only wish that I could get a few flat-topped tankards, and other pieces of a similar nature, out of my hat on demand. However, in our business, things have a happy knack of *not* turning up when wanted.

Current Books

MARYLAND SILVERSMITHS, 1715–1830, With Illustrations of Their Silver and Their Marks and With a Facsimile of the Design Book of William Faris. By J. Hall Pleasants and Howard Sill. Baltimore, Maryland, privately printed by the Lord Baltimore Press, 1930. 340 pages; 67 plates. Price, $30.

ONE seldom comes upon a book more calculated to delight the heart than this lovingly prepared book on early Maryland silversmiths. The format is all that can be desired: rag paper, clear type, careful designing and printing, heliotype plates that effectually reproduce the texture of silver, and accurate transcripts of silversmiths' marks, uniformly enlarged to one and one-half times their size to ensure legibility. The one possible objection to the book is that the edition is limited to a mere three hundred copies.

Howard Sill, distinguished Baltimore architect and antiquary, some twenty odd years ago began a collection of the silver of Maryland, supplemented by photographs of pieces privately owned. He valued the products of the early silversmiths, and realized the utter inadequacy of books on the subject. Ten years later Doctor Pleasants became interested in the work of his friend, and together they coöperated to make a permanent record of their studies. Their sources of information were early newspapers, directories, public land and testamentary records, marriage licenses, parish registers, tax lists, account books, and family memoranda. After Mr. Sill's death, Doctor Pleasants carried on and expanded the work, with the present happy result.

Maryland silver has no qualities notably different from that of other localities. But Baltimore was unusual among American communities in having a law that silver be officially stamped to ensure its purity. This law was in operation between 1814 and 1835; during that period silver made or sold in Baltimore bore marks or symbols showing the standard of purity, the place of origin, and the year of manufacture, as well as the maker. The law was probably the result of agitation on the part of a sort of guild of local silversmiths.

The book is as complete as available data could make it. The marks of the smiths are included with the accounts of their lives. But to facilitate consultation, besides an adequate index a separate table has been compiled of Maryland silversmiths, goldsmiths, jewelers, watch and clock makers, arranged alphabetically by initials. That the watch and clock makers are included with the silversmiths is explained by the fact that silver is constantly being discovered with the marks of clockmakers previously nowhere listed as silversmiths. The conclusion is thus naturally reached that any clockmaker may have worked in silver as well.

Quite aside from its value as an indispensable reference tool, *Maryland Silversmiths* takes high rank as a readable account of the period it covers. An outstanding section is that on William Faris, the Annapolis silversmith, watch and clock maker, painter, innkeeper, tulip lover, and gossip. Along with the vivid picture presented of this character and his background, are printed facsimiles of his shop book of designs, probably an unique offering.

A SKETCH OF THE LIFE OF JOHN RAMAGE, MINIATURE PAINTER. By John Hill Morgan. New York, The New York Historical Society, 1930. 55 pages; 21 illustrations. Price, $2.50.

IT IS usual, nowadays, to find emphasized in a biography all the irregularities and unpleasantnesses in the life of the subject. In his sketch of John Ramage, Mr. Morgan has written an agreeable exception. The details of Ramage's life are obscure, and what little is known of him has not hitherto added greatly to his personal reputation. But Mr. Morgan, having access to letters previously unpublished, has reconstructed a picture of the times in satisfying detail and with adequate sympathy. As a result, Ramage comes out not the villain he has been so often painted, but a man of his times — no better, and certainly no worse.

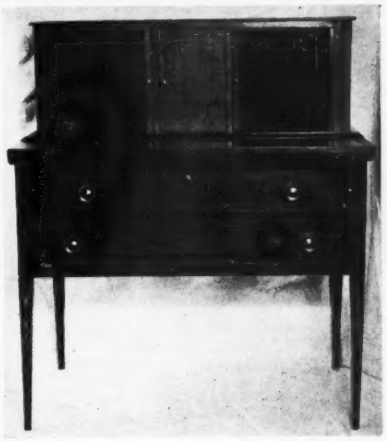
As far as Ramage the miniaturist is concerned, the artist's private life should be no one's business. Mr. Morgan, however, felt that the new letters were important for the little light that they shed on Ramage's last tragic years. At any rate, they reveal the writer as a victim of circumstances — a fugitive from the debtors' jail apparently because of another's insolvency, sick in mind and body, unable to work, and longing for his family, to whom he was devoted. The letters are printed in full, following an account of his life as now known to us.

While these new letters add to our knowledge of the last sick years in Montreal, the book does not neglect the productive years that Ramage enjoyed in New York. He was a man of high standing, and numbered among his patrons the social leaders of the day.

The illustrations, although not exceptionally clear, are frequent and varied, and reproduce documents as well as miniatures. There is an adequate index.

THE SPIRIT OF AMERICA: CURRIER & IVES PRINTS. Introduction by W. S. Hall. London, The Studio, Limited; New York, William Edwin Rudge, 1930. 6 pages; eight colored plates. Price, $2.25.

A BEAUTIFUL book, as one would expect from the press of William Rudge, this slim volume reproduces in full color eight varied Currier & Ives prints.



THIS American Hepplewhite tambour secretary with bell inlay (in the rough) is only one of the many choice pieces on sale at our shop and warehouse.

In the thirty years which have passed since we first opened our shop of antiques, we have built up a veritable museum of beauty. Decorators and dealers will find here antique furniture to suit every need and purpose.

HENRY H. JACOBS

ONE OF THE LARGEST IMPORTERS OF ENGLISH ANTIQUES IN NEW ENGLAND
EARLY ENGLISH, AMERICAN, AND VICTORIAN FURNITURE TO THE TRADE

145 CHARLES STREET, BOSTON, MASSACHUSETTS *Cable Address:* Henjay Boston

---

WALLACE NUTTING

A New Catalogue of REPRODUCTIONS

Just Issued

168 Pages; 500 objects shown
Very rich in new material

Price, $2.00
In three-quarter cloth, $3.00

WALLACE NUTTING
46 Park Street
FRAMINGHAM, MASSACHUSETTS

Old Hooked Rugs *of the* Better Grade

SENT ON CONSIGNMENT
TO RELIABLE DEALERS

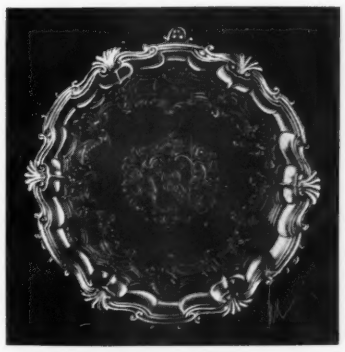
We have a tremendous assortment in all sizes and designs for dealers to choose from. Or, we shall be glad to make selections and ship them to you. Get in touch with us at once.

On Display Also—

A LARGE COLLECTION OF
EARLY AMERICAN FURNITURE
FINE HISTORICAL CHINA
and GLASSWARE

New England Antique Shop

75 CHARLES STREET BOSTON, MASSACHUSETTS



EDWARD PRILL INC.

of Sheffield, England

44 WEST 48th STREET, NEW YORK

ANTIQUES

Antique Silver Service Tray, listed in Sir Charles J. Jackson's book on silver marks as follows: *Small Waiter made by James Morrison with shell and scroll border, made in London during the reign of George II, 1745. Size 9½" diameter.*

REPRODUCTIONS

Chop Dish, Service Plate, and Soup Plate with Shell and Gadroon border. These perfect reproductions may be had in either Sheffield Plate or Sterling Silver.

We are especially interested in servicing Dealers and Decorators
Your correspondence is invited

Cable address:
Prilward, New York

Telephone:
Bryant 7225

VIOLA ROOT CAMERON

Genealogist

ESTABLISHED IN 1913

FAMILY HISTORIES
COMPILED AND PUBLISHED

COATS OF ARMS

CORRESPONDENCE INVITED

521 FIFTH AVENUE
NEW YORK

57, CHANCERY LANE
LONDON

56, FAUBOURG SAINT-HONORÉ
PARIS

AMSTERDAM BERLIN

To be published November 21, 1930

CONNECTICUT CLOCKMAKERS
OF THE EIGHTEENTH CENTURY

By PENROSE R. HOOPES

A pioneer work based on original documents, this book places the history of clockmaking upon a firm basis of facts. The work of some seventy makers is reviewed, more than half of whom have never been mentioned in any book in connection with clocks. There are 57 offset illustrations. Quarto size. Limited to 1,000 copies, price, $10.00. Orders should be booked at once, as the edition is already heavily subscribed.

EDWIN VALENTINE MITCHELL
HARTFORD, CONNECTICUT

DODD, MEAD AND COMPANY
NEW YORK CITY

BIND YOUR *ANTIQUES*

TWO VOLUMES TO THE YEAR

January to June *July to December*

Price, $2.50 per Volume 1 to 17
Price, $3.00 per Volume 18

The magazines are attractively bound in blue buckram and stamped in gold with the word *ANTIQUES*, year, and volume number on the cover.

Send, Prepaid, to the

UNION BOOKBINDING CO., INC.

289 Congress Street Boston, Mass.

The few pages of text touch lightly upon the publishers and popularity of the prints, and upon three recent books concerning them. Fred J. Peters' valuable reference volume is given the notice it deserves, but unfortunately the equally indispensable Conningham book is not listed.

Casual consideration provokes a query concerning the value of a book of this sort. The seeker after information would necessarily refer to Peters or Conningham; the general reader would find both illustrations and text but meagre fare, considering the more than five thousand known Currier & Ives prints. A not very explicit remark of Mr. Hall in the introduction, however, may provide the answer: "The selection is general, as this book serves merely to introduce further volumes, each to be classified as to subject."

STORIES OF OLD NEW CASTLE. By Anne R. Janvier. New Castle, Delaware, New Castle Historical Museum, 1930.

IT IS always gratifying to see local groups taking an interest in preserving the remnants of past ages that survive in their particular vicinities. To aid such a project, this brochure has been compiled by Anne R. Janvier, who is herself a resident of New Castle.

One of the most interesting old houses of the community, having passed from family to family, had finally reached such a stage of disrepair and neglect that its further survival was a question. The intrinsic strength and beauty of the structure, however, attracted some knowing eye, with the result that the building was eventually purchased for use as an historical museum, to be known as the Amstel House. It is hoped that part of the expenses of restoring the house to a typical eighteenth-century home may be defrayed by means of this pamphlet.

In approaching an account of Amstel House and its occupants in the early days, Miss Janvier gives us a liberal, if rather confused, background of local history, tradition, and anecdote, which are at times difficult to distinguish. The pamphlet is rich in interest for those who are familiar with the vicinity of New Castle.

STORROWTON: A NEW ENGLAND VILLAGE. Edited by Helen O. Storrow. Springfield, Massachusetts, Eastern States Exposition, 1930.

STORROWTON is the name of the New England village that has been assembled through the generosity of Mrs. James J. Storrow on the Eastern States Exposition Grounds in Springfield, Massachusetts. This pamphlet describes carefully the most interesting features of each of the old structures that have been reërected there. Their original location, ownership, and use are enumerated, together with the changes and additions that it has seemed justifiable to make in rebuilding. Storrowton presents today an aspect not unlike that of a prosperous New England village of the early nineteenth century.

MOTHER WIT. By Estelle H. Ries. New York, The Century Company, 1930. 301 pages, 18 illustrations. Price, $2.50.

HERE, in twenty chapters, Miss Ries has brought together a variety of facts and fancies that should serve to while away an idle hour. The book is too ambitious to be more than entertaining. The ramifications are too wide, the possibilities for expansion too tempting, to allow any serious treatment of the matters dealt with, which range all the way from the advent of fire upon earth to the length of the modern skirt.

RECEIVED FOR REVIEW

EARLY AMERICAN FURNITURE MAKERS. By Thomas Hamilton Ormsbee. New York, Thomas Y. Crowell Company, 1930. Price, $3.50.

THE HOOKED RUG. By William Winthrop Kent. New York, Dodd, Mead & Company, 1930. Price, $5.

JOHN COTTON DANA, *1856–1929*. Newark, New Jersey, Newark Public Library, 1930. Limited edition. Not for sale.

MARYLAND SILVERSMITHS 1715–1830. By J. Hall Pleasants and Howard Sill. Baltimore, Maryland, privately printed by the Lord Baltimore Press, 1930. Subscription price, $30.

OLD BOSTON (England). By M. R. Lambert and R. Walker. Boston, Houghton Mifflin Company, 1930. Price, $2.50.

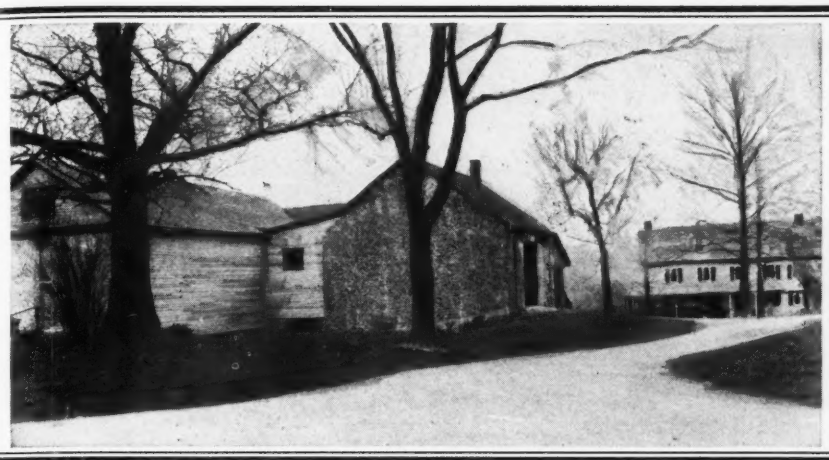
STORROWTON: A NEW ENGLAND VILLAGE. Edited by Helen O. Storrow. Springfield, Massachusetts, Eastern States Exposition, 1930.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases, it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

621. W. R. D., *Maryland* (ANTIQUES, August, 1930, p. 168). Miss Adelyn D. Breeskin, Curator of Prints in the Baltimore Museum of Art, has sent information about this painting.

J. Matham (Haarlem, *1571–1631*) made an engraving from this painting, and on it recorded both his own name and the painter, G. Honthorst. The painting, then, is evidently by Gerard van Honthorst (*1590–1656*), who worked first at Utrecht, his native town, and later in Italy, England, and the Hague. He was given the Italian sobriquet of Gerardo delle Notte. Some of his best work, done in Rome, is still to be seen in the Borghese and Doria Palaces and the Academy of St. Luke.



Come and See Our Stock

ONE VISIT IS BETTER THAN A DOZEN LETTERS

WE CARRY ANTIQUES ONLY

NO REPRODUCTIONS

Francis D. Brinton

Oermead Farm

WEST CHESTER • • • PENNSYLVANIA

Winter in the Country, *The Old Grist Mill*, by Currier & Ives. Large Folio.

The Farmer's Home, *Winter*, Large Folio. Currier & Ives.

American Homestead, *Winter*, Small Folio. Currier & Ives.

The Snowstorm, Medium Folio. Currier & Ives.

The Old Farm House, Medium Folio. Currier & Ives.

The Sleigh Race, Small Folio. N. Currier.

Woodlands in Winter, Small Folio. Currier & Ives.

Off the Coast in a Snow Storm, *Taking a Pilot*, Small Folio. Currier & Ives.

Naval Heroes of the U. S. No. 2, *Battle of Lake Champlain*, Small Folio. N. Currier.

Naval Heroes of the U. S. No. 3, *Bon Homme Richard and Serapis*, Small Folio. N. Currier.

These selections from a stock of one thousand prints at

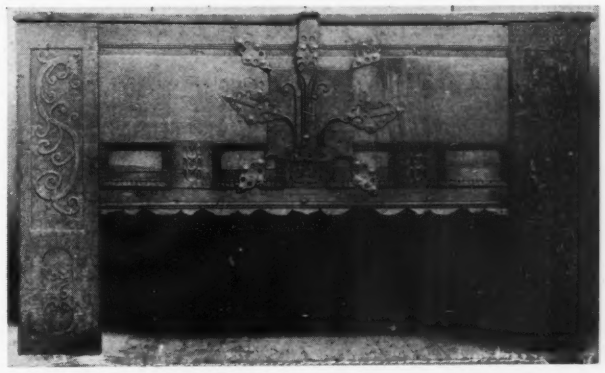
The REED MANSION

Waldoboro, Maine

Please write us your wants

WARREN WESTON CREAMER

SCOTLAND



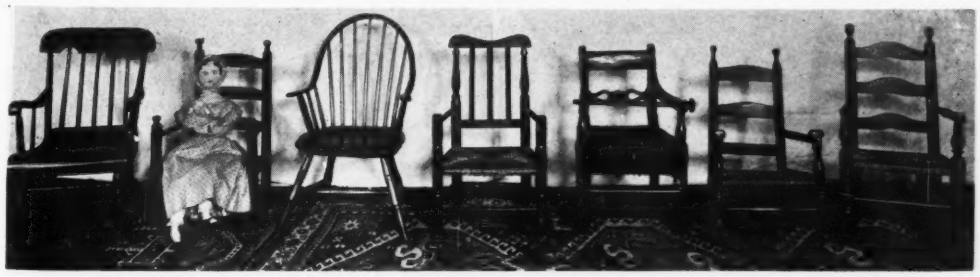
Fine Antique seventeenth-century Carved Oak Hall Chest, with original iron work. All in perfect original condition and dated 1698. *Length, 5 feet 5 inches; width, 2 feet; height, 3 feet 2 inches.*

Under the patronage of Her Majesty The Queen and other members of the Royal Family

John Bell

29, WINDMILL BRAE AND 5–7 CROWN STREET

ABERDEEN



DON'T WAIT UNTIL CHRISTMAS: Just now you may choose whichever you will from this unique and fascinating collection of children's chairs. Later, someone else may have taken the one you most want for your nursery. Come and look them over, or else write or telegraph enquiries; for such pieces are beyond duplication and will soon be sold.

Travis *and* van Benschoten

Early American Antiques

STAFFORDSHIRE GAUDYWARE

LOWESTOFT AMERICAN PEWTER

ORIENTAL ANTIQUES

KOREAN CHESTS EMBROIDERIES

LACQUER

147 Watchung Ave., Montclair, N. J.

Telephones, 8829 and 3949 Montclair

On View Monday, November 3rd
UNTIL TIME OF SALE

IN THE GALLERIES OF THE

Deauville Sales Corporation
Day & Meyer: Murray & Young Building
1166 Second Avenue
(at Sixty-First Street)

RARE OLD HOOKED RUGS AND CARPETS
from the Collection of
MRS. E. O. SCHERNIKOW, New York
and
FINE EARLY AMERICAN FURNITURE,
GLASS, AND CHINA
from the Collection of
MRS. FLORA HOWARD HAGGARD, Newtown, Conn.

UNRESTRICTED PUBLIC SALE
by order of the respective owners

Wednesday and Thursday,
November 5th and 6th, 2 p.m. each day

The Sale will be conducted by MR. E. HAROLD L. THOMPSON

MAHOGANY
SERPENTINE-
FRONT BUREAU

Dimensions:
42 inches wide
36 inches high
Top, 21 inches at centre and 22 inches over handles

Price, $500

QUEEN ANNE
TOILET MIRROR

Dimensions:
16¾ inches at bottom
4½ inches top of drawers
7 inches deep
Mirror, 17½ inches by 11½ inches
23 inches to top of finial

Price, $100

GREYCROFT

BERTHA B. HAMBLY

SUMMER BRANCH
GREYCROFT
MATUNUCK POINT ROAD
WAKEFIELD, R. I.

GREYCROFT
224 WATERMAN STREET
PROVIDENCE, R. I.
TELEPHONE: ANGELL 3427

Queries and Opinions

All questions should be clearly written on one side of the paper only, and addressed to the Queries Editor. Since it is usually impossible to base an accurate judgment upon a description, questions involving identification should be accompanied by a clear photograph. All proper names quoted should be printed in capital letters to ensure their correct reading. The description itself should give exact details of size, color, material, texture, and history of ownership.

ANTIQUES *reserves the right to hold all submitted photographs for publication; but these will be returned, on request, at the convenience of the Editor when stamps are enclosed.*

In the case of articles of nineteenth-century origin, it should be remembered that the assignment of dates and identification of authorship are, in most cases, well-nigh impossible. The era of factory production was the era of anonymous craftsmanship, and of mixed rather than clearly defined styles.

Attempts at valuation ANTIQUES *considers outside its province.*

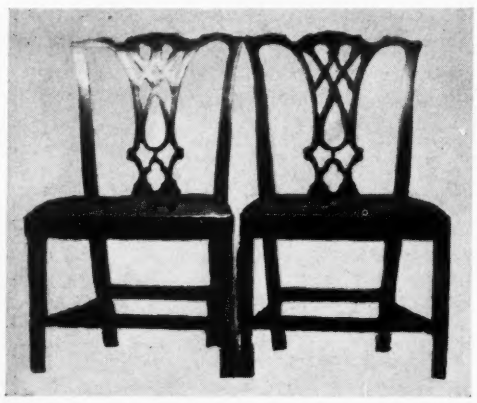
641. H. G. F., *New Jersey*, has sent another cast-iron eagle to the ANTIQUES office. This one is perched atop what is probably a mirror frame. The owner suggests that the upper aperture may have been for a likeness of Lincoln. An acceptable enough idea, since the design was patented in 1862, according to the shield device on the rear. Like the eagle pictured in Query 616 (p. 164, July issue), this one is presumably of Pennsylvania origin.

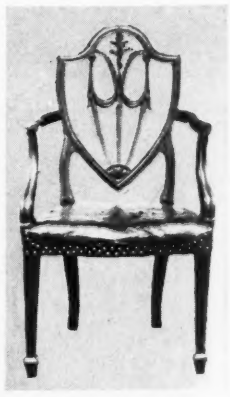
642. A. C. R., *Illinois*, has a clock, apparently of the late eighteenth century, or possibly the early nineteenth, with *Blair Flight, Perth* engraved on the face. Perhaps some reader can supply information concerning this clockmaker or distributor of strident name.

643. J. A. S., *New Jersey*, is also seeking light on a clockmaker, Jacques Wakefield. Nothing more is known of the man than his name.

644. A. R. S., *Pennsylvania*, can at least tell us the locality in which her clock was made. Ephrata, Pennsylvania, was the habitat of Solomon Gorgas, who made her grandfather clock. But enquiry at both Ephrata and Ephrata Cloisters has proved nothing beyond the fact that poor Solomon is completely forgotten in his home town.

645. E. J. G., *Virginia*, enquires concerning three chairs in his possession, which have long been in the family. The earliest of these chairs are the two constituting the pair here pictured. They are, without doubt, of Philadelphia workmanship, offering a not unusual rendition of the Chippendale style. Except for the somewhat elaborate piercing of the splat, the design is severely simple and quite devoid of carved ornament. The proportions are, nevertheless, excellent — the backs not too high, and their lines skilfully modulated. One of these chairs bears a defaced label, which seems to read, "Made and Sold by Timothy Aćkinson McSmith" (?). Our files contain no record of such a name, which may well be a misreading.





The third chair, likewise illustrated, is a rendition of the Hepplewhite style. It is said to have belonged to the Custis family of Arlington, on Virginia's eastern shore. Both arms are damaged — one, it appears, quite seriously. In our judgment, however, this chair is of more than ordinary interest. It is undoubtedly an American piece, whose neatness of design and cleanness of workmanship indicate the control of a master hand. Were we not inclined to caution in these days against a mania for attributions, we should be moved to point out certain features that suggest Duncan Phyfe's authorship.

The reader interested in the subject of Phyfe's work in the Hepplewhite style should refer to ANTIQUES for December 1929. In that issue (*p. 499*) are photographs showing a Duncan Phyfe chair, and, enlarged, the carving of the back. It is this treatment of detail, and not the adoption of this or that current decorative motive, that reveals the master's hand.

Ten-legged Windsor Settee of perfect design. Unusually large proportions. Museum piece.

Clifford C. Kaufmann
576 Prospect Street, Nutley, New Jersey

Rare American Antiques

FINE AND RARE PRINTS

AMERICAN WINTER SCENES — *Morning*

18TH CENTURY FRENCH COLOR PRINTS
ENGLISH SPORTING PRINTS
AMERICAN AND CANADIAN VIEWS
NAVAL ENGAGEMENTS
CURRIER & IVES AND AUDUBON BIRDS

CORRESPONDENCE SOLICITED

KENNEDY & CO.
785 FIFTH AVENUE NEW YORK CITY
(BETWEEN 59TH AND 60TH STREETS)

ITALIAN
SPANISH
&
FRENCH
ANTIQUES

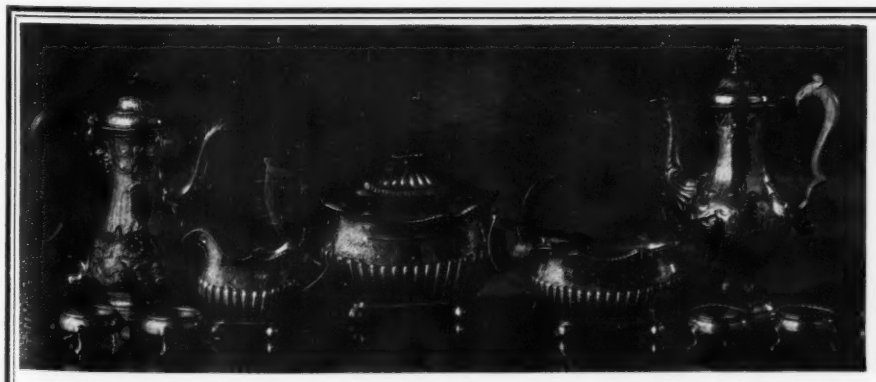
XVIth-Century Marble Bas-Relief from the famous collection of Peruzzi Medici.

21 inches wide
38 inches high

John Guidotti
of Florence
19 West 26th Street, New York

Lung'arno Soderini 9 to 11
FLORENCE, ITALY

1009-11 E. 8th Street
LOS ANGELES



GEBELEIN

79 CHESTNUT STREET
BOSTON
Foot of Beacon Hill

THIS beautiful sideboard group consists of an old Irish tea set by Richard Sawyer, Dublin, 1811; two old London chased coffee pots, the left-hand example by William Shaw, 1766, the other with ivory handle by John Kentenber, 1770; and salt cellars by Richard Hennell, London, 1778, and Dorothy Mills, London, 1773, respectively.

OLD SILVER
Examples of 17th and 18th Century Silver and Modern Interpretations

Old Pewter and Sheffield Plate

ANTIQUES IN METALS

SILVERSMITH TO COLLECTORS

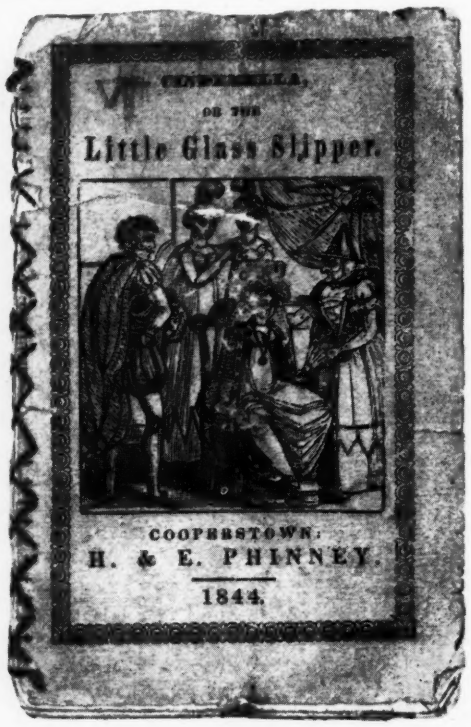
Rare Virginia China Press of Red Walnut
Circa 1790

RUTH ALBERT
and
ELSIE ALSBERG, INC.

Designers and Recreators
of
Early American Interiors

745 MADISON AVENUE NEW YORK
Below 65th Street

646. Children of today whose books of fairy tales are adorned with Rackham's colored illustrations would turn up their noses at the juvenile publications printed during the 1840's by H. & E. Phinney of Cooperstown, New York. We reproduce the cover of one of these humble works, *Cinderella, or the Little Glass Slipper*, and, therewith, one of its woodcut illustrations depicting the tattered Cinderella plying a flatiron while her proud sisters commune with their finery. The little paper-covered volume must have been read and reread until its frail binding gave way and had to be stitched with thread. Despite such precaution, several pages are now missing. The literary fare of ninety years ago was simply served, but we are inclined to believe that hunger supplied a sauce more appetizing than the modern juvenile sophisticates discover in the colored concoctions with which their provender is inundated.



647. E. M. B., *New York*, writes of having a gold locket with a daguerreotype of her grandmother on one side, and an engraving of two sets of initials on the other. One set is of her grandmother's name, the other of someone unknown to the family. She has been told that the initials prove the piece to be an engagement locket. Her informant, however, could tell her nothing further concerning the customary use of such pieces of jewelry. By neither reading nor enquiry, moreover, has she been able to gain additional details about them. Perhaps some of our readers have some information on the subject.

648. C. N. T., *Pennsylvania*, owns the pair of chairs here illustrated. The late J. B. Kerfoot describes two that are very similar as "eighteenth-century chairs of extreme rarity. The workman's hand is that of the Windsor maker, but

the voices are those of Chippendale and Sheraton." We differ from Mr. Kerfoot only in our belief that the chairs date close to 1800, or possibly slightly later, as is indicated by the thinness of the seat and the character of the bamboo legs. The arms point to Pennsylvania origin.

There is no question that the chairs are unusual and of great rarity.

A NOBLE GATELEG TABLE
(*c. 1700*)

Of exceptionally ample proportions — 42 by 52 inches when fully open — this table likewise commands attention for the rare figure of its maple frame and the combination of grace and vitality in its turnings.

In scale, proportions, and quality of workmanship it bespeaks the best traditions of early New England craftsmanship.

Henry V. Weil
ANTIQUES
247-249 East 57th Street
NEW YORK CITY
(*Member of the Antiques & Decorative Arts League*)

CARVED
WOOD
EAGLE
Masterfully Carved
Size,
40 x 24½ in.

ARTHUR J. SUSSEL

Spruce—Corner of Eighteenth Street

PHILADELPHIA, PENNSYLVANIA

Rarities Member of Antiques and Decorative Arts League *Antiques*

Have You Anything as Charming in Your Porcelain Collection?

The above is one of a pair of Soft Paste Sèvres Fruit Coolers with linings, quaintly decorated with groups of flowers and blue line tracing, dated 1781. It is a pleasure at all times to serve our customers and share with them the enthusiasm of making their personal collections individual. We are constantly adding to our wide variety of attractive and unusual pieces in order to offer the best work in Chelsea, Coalport, Crown Derby, Davenport, Spode, Worcester, Old Saxe, Berlin, Soft Paste Sèvres, and the like. You are cordially invited to come in and look over our acquisitions at any time.

* *Services in Soft Paste Sèvres, Worcester, Spode, Crown Derby, Thomas Minton, Davenport, etc. Also important decorative pieces in Old English and Continental porcelains.*

GILMAN COLLAMORE & CO. INC.

15 East 56th Street New York

649. A. B. H., *Wisconsin*, has a chest of oak, and sends us pictures of it. The history of this piece has been carried back to 1770, at which time it came into the family of its present owner.

A curious feature of this chest is that treatment of the end and the side differs. Two-panel chests are so infrequent that we questioned whether this one might have been cut down from a larger size. The owner, however, offered rather conclusive evidence that the chest never had more than two panels when she reported that the chiseling for the original lock centres between the front panels, and for the tongue, between the lid panels.

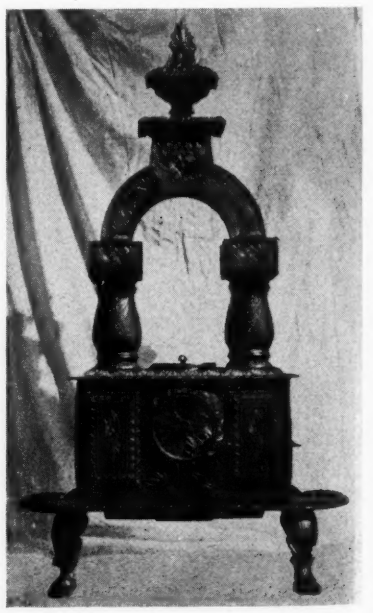
We should place its date between 1650 and 1670, although we cannot be too certain since precisely this type of chest was made at a later period as well.

650. L. P. A., *Pennsylvania*, owns a mirror that carries the label of its maker.

From
C. P. WAYNE,
Looking Glass
Manufacturer
and Importer of
Fancy Hardware, Cutlery, &C.
Wholesale and Retail
South West Corner of Fourth and Market Sts.,
Philadelphia

Recourse to the Philadelphia directories reveals the fact that, in 1804, there was established at 41 Chestnut Street, one "Caleb P. Wayne, Printer, publisher of the History of the Late General G. Washington." The directories for 1806 and 1807 likewise list Wayne as a printer at the same address; but, by 1811, he has become a "merchant," with an establishment at 130 High and 4 S. Front Streets. In 1813, his line of goods is disclosed by his listing as hardware merchant. After various changes of location, in 1823, Wayne's store is given at "S. W. Corner of —th and Market" (apparently the address of the mirror label quoted). Here he remained until 1828; then he moved his "looking glass and fancy store" to 130 High Street.

It seems safe, then, to date the mirror in question between 1823 and 1828.

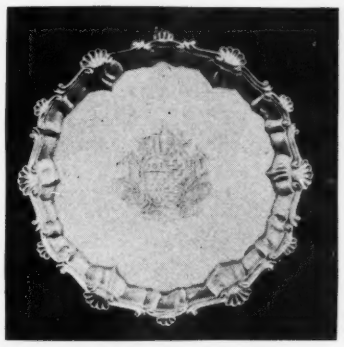


651. W. H., *Pennsylvania*, is interested in a wood stove of cast iron, which is without identification marks. No stove with exactly a similar pattern has before come to our attention, although the type is familiar. We should date the piece in perhaps the first third of the nineteenth century. Apparently the Pennsylvania iron-casting country produced many such heaters.

CHRISTMAS SUGGESTIONS

In Old Silver

It is easy to buy your antique English silver by mail in England, whether you live in New England or on the Pacific coast. I assume full responsibility for the safe delivery of purchases and for your satisfaction.



(*Left*) Pair Sheffield Sauce Boats. (*c. 1790*). *Length overall, 7 inches. Price, $105 the pair.*

(*Right*) Pair George III Silver Salt Cellars. *London hall mark 1783. Diameter, 2¼ inches. Price, $35 the pair.*

(*Centre*) George III Silver Soup Tureen and Cover. *London, 1790. Length overall, 16½ inches, height overall, 10½ inches. Price, $700.*

(*Lower Left*) George III Silver Tray. *Diameter, 6½ inches. London hall mark 1763. Maker, Ebenezer Coker. Price, $65.*

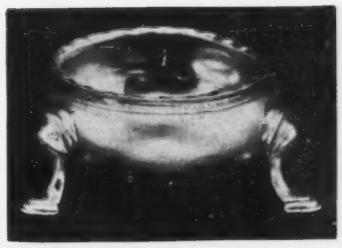
(*Lower Right*) Old Sheffield Tea Caddy, oval, with bead edges. Fitted with lock and key. *Circa 1790. Length, 4¾ inches. Price, $50.*

BURFITT, LTD.

1 Albemarle Street, Piccadilly (*One Flight Above the Street*)

LONDON, ENGLAND

Cables: Burfitlim, London



American clients are constantly relying on me to select their antique silver and I have never yet received a complaint.

Any of the items here advertised will be reserved on cable request followed by mailed money order.

Correspondence regarding special requirements will receive prompt attention.

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY

Pair of Meissen Vases, 16 inches high, Canary Yellow Ground, Flowers in Realistic Colors

Silver tea set, made in London in 1784, by *Hester Bateman*, $750

Martha de Haas Reeves Co.

MARTHA REEVES ALFRED REEVES FRANK D. HAINES

1624 Pine Street, Philadelphia, Pennsylvania

SEND FOR OUR FREE CATALOGUE

WOODVILLE & COMPANY

2052 Locust Street, Philadelphia, Pa.

One of a pair of Gesso Mirrors. Size, 2′ 7½″ x 3′ 9″. Beautiful condition.

Antiques

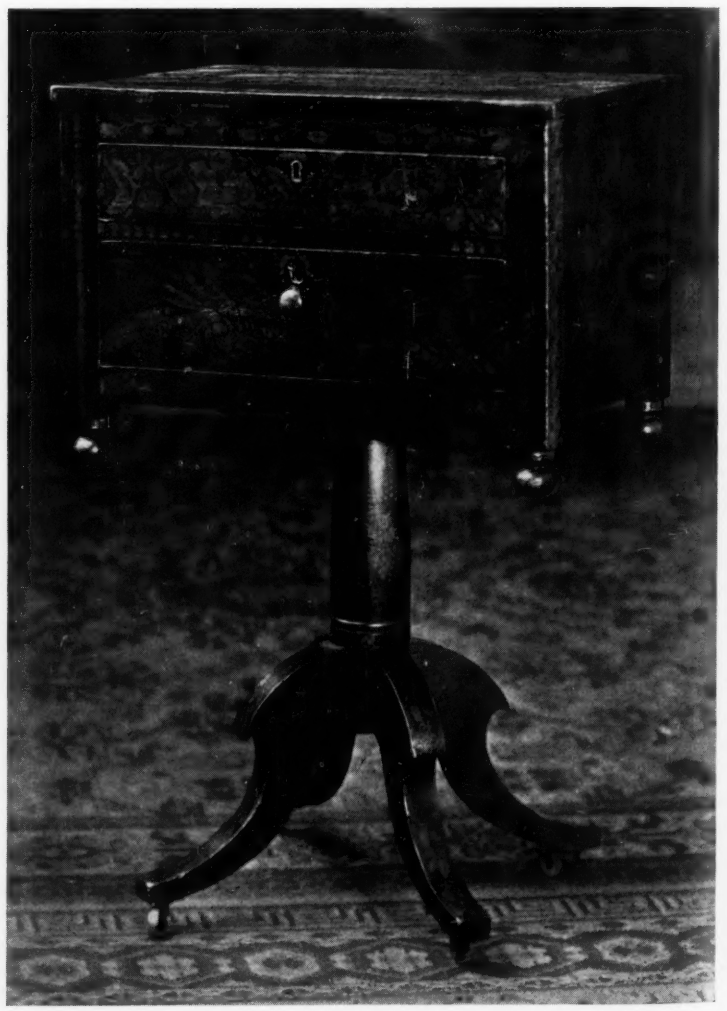
INTERIOR DECORATIONS

652. J. G. R., *North Carolina*, sends a photograph of a sideboard, here reproduced. Marks on it indicate that it was once fitted with brass handles. Whether of European or American manufacture cannot be judged from a photograph. But

because of the many earmarks it has of American workmanship, we incline to believe that it is an American piece, perhaps Southern. If the lining is entirely of pine, there is little or no doubt of its American origin.

We have never seen a sideboard with a centre leg such as this. Did the piece originally have four front legs, perhaps? From the photograph we should judge the date to be about 1790.

653. H. and S., *Virginia*, have a lacquer inlaid sewing table. The wood is apparently tulip, with braces of pine. As far as can be judged from a photograph,



we should consider this piece to have been made in America, probably south of Pennsylvania, during the first quarter of the 1800's. More closely than that we cannot place it. The decoration, rather than the form, lends the piece its desirability.

654. S. W. H., *Indiana*, is the owner of a lithograph, *Bird's Eye View of Mt. Vernon, 1859*, signed *G. & F. Bill*. Does any reader number this firm among his acquaintances?

KAUFMAN—*Antiques*

238 NEWBURY STREET
BOSTON, MASSACHUSETTS

One of a set of seven New England Chippendale Chairs (*c. 1760*) with padded duck feet and handsomely turned stretchers. A rare and desirable type now very seldom found in sets.

A CORNER IN THE BUILDING OF THE CONCORD ANTIQUARIAN SOCIETY
Frohman, Robb & Little, Architects

THE secret of satisfactory woodwork and paneling is only half solved by a correct architectural design. Unless the forms and dimensions indicated by the artist are carried out in expertly selected woods, uniformly seasoned, harmoniously matched in texture and grain, and finally cut and joined by experienced and conscientious workmen, the finished work will not only be disappointingly crude in appearance but is liable to develop cracks, spreading joints, and other distressing imperfections.

It is to meet every exacting requirement of architect and client that Davenport-Brown Company collects and sorts its woods as a jeweler assembles gems; that it conducts its own processes for ripening lumber, and maintains a force of skilled craftsmen who are able to impart just the right touch to paneling and moldings designed in period styles. That is why Davenport-Brown was chosen to supply necessary replacements and renewals to the historic installations of the Concord Antiquarian Society at Concord, Massachusetts.

DAVENPORT-BROWN COMPANY
285 WASHINGTON STREET · SOMERVILLE, MASSACHUSETTS

Choice blown three-mold pitcher, quart size, in Baroque pattern.

CHRISTMAS IS ONLY ABOUT 50 DAYS AWAY!

No gift could be more individual than a useful and decorative piece of American glass, pewter, or china.

McKEARIN'S

21 East 64th New York City

Hoosick Falls New York State

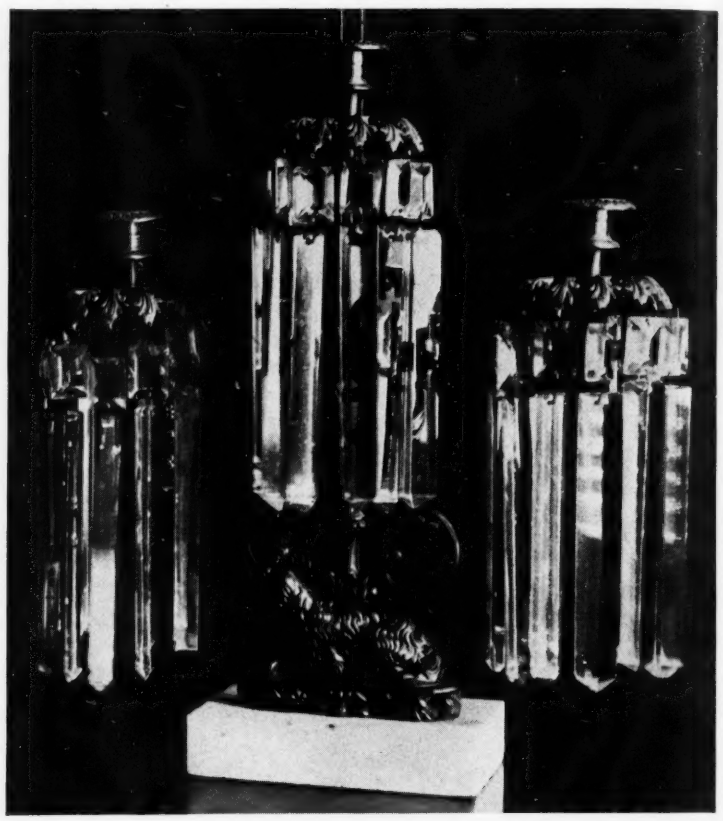
ESMOND GALLERY

GROUP OF SHERATON SATINWOOD PIECES

1061 Madison Avenue
NEAR 80TH STREET

New York
BUTTERFIELD 3705

655. C. V. F., *New York*, requests information about a Miss or Mrs. Murdock who once lived in the neighborhood of Union Springs, Cayuga County, New York. She was an artist, and was, so the story goes, well-known for her oil paintings of sheep. She is not listed in any books available in the ANTIQUES office.



656. The cast-iron dogs, which, after attention had been called to them in the October, 1929, number of ANTIQUES, again turned up in January as brass candlestick supports, have once more put in an appearance as aids to illumination. Thanks to the interest of W. Wylie Hopkins of Bel Air, Maryland, we are able to picture one of them. The canine is quite similar to that exhibited in January, but reposes beneath a more ornate superstructure. Joanne, of the *Rochester Times-Union* in Rochester, New York, has also sent word of a pair, one of which is illustrated above. With their triply luxuriant prismatic growth, these two are the handsomest of their type that have come our way. But the dogs remain unchanged by their more elaborate environment.

657. I. Y., *New York*, has a communion set marked *Leonard, Reed and Barton.* The wine vessel is engraved *T. W. Baptist Church, Boston.* The owner enquires whether the set is silver, pewter, or britannia ware.

The firm of Reed and Barton, in Taunton, Massachusetts, have been in business for one hundred and five years. For the first forty-eight years they produced pewter ware exclusively, of the grade known as britannia ware, which derived its name from the fact that it received official sanction from the Crown in the eighteenth century. Up to that time, pewter had contained a substantial percentage of lead. Because of the injurious effect of lead on health, britannia ware was evolved, eliminating lead entirely.

The name Reed and Barton was changed from Leonard, Reed and Barton about 1845. The communion set, then, would have been made at some time previous to that date. The firm is still making pewter as it did in the earlier days.

658. R. S. S., *Virginia*, is desirous of learning the indentity and reputation of an Emily Lassalle, who was apparently a nineteenth-century artist, to judge by pictures marked with her name and dated *1853*. The owner would be glad to receive information concerning the locality in which the artist worked, and any other facts of interest.

Antiques *of* Distinction

To the Trade

A few examples now in my large and varied collection of genuine antiques only

Edward Nield

223 Corporation Street — **Preston, Lancashire, England**

Phone: 244 — *Cables:* Nield 244 Preston

Solid Mahogany
Secretary Desk

PENNSYLVANIA ANTIQUES

Located in Lancaster County, one of the oldest settlements in the country, I have the opportunity to find many rare specimens of American antiques at reasonable prices, of which my customers have the benefit.

Everything guaranteed as represented and backed by money-back guarantee. *Visit my store or write me your wants and I shall mail you photographs and description.*

Grandfather Clock
in Mahogany

L. P. AARDRUP

341 North Queen Street, Lancaster, Pennsylvania

Lancaster is on the Lincoln Highway, 65 miles west of Philadelphia

I HAVE MORE THAN A THOUSAND CHOICE PIECES OF PERIOD FURNITURE IN STOCK

Motor out to see these beautiful Antiques

¶Our ever-changing collection of old table glass is always attractive, made up as it is of the choicest pieces and most beautiful patterns in clear and colored glass.

Bellflower
Baltimore Pear
Buckle
Bull's-eye & Comet
Cable
Diamond Point
Egg & Dart
Grape & Festoon
Hamilton
Hops & Barley
Horn of Plenty
Inverted Fern
Lion
Loop & Jewel
Ivy
New England Pineapple
Palm
Pepperberry
Raisin
Rose in Snow
Three Faces
Tulip
Venus
Westward Ho

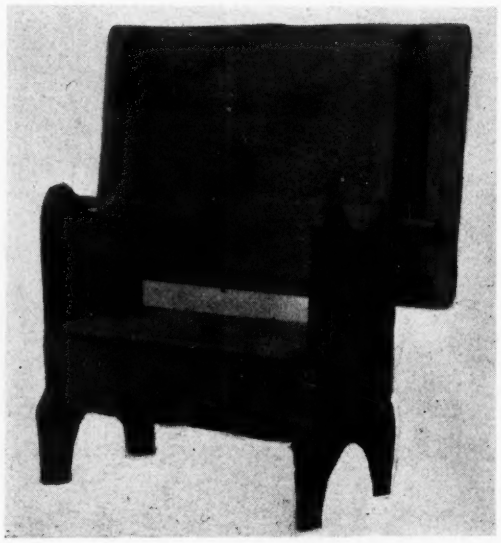
¶Wildflower in clear glass, amber, blue, canary, and apple green. ¶Thousand Eye, Rose in Snow, and Primrose in the several colors. ¶Star and Feather plates in clear glass, blue, amber, and apple green. Also an assortment of Lacy and Blown glass — glass is not all. We have prints and pictures, coverlets and quilts, pottery and furniture. Let us know in what you are interested.

Headquarters for~
HOOKED RUGS

An entire house at 32 Fayette Street, Boston, Mass., near the Hotel Statler, completely furnished with hooked rugs and antiques, from which assortments may be selected. Or we shall make these selections for you and send them on approval or consignment.

Write for our special proposition to the trade
HOOKED RUGS CLEANED AND REPAIRED BY EXPERTS

NEW ENGLAND SALES ASSOCIATION, INC.
32 Fayette Street, BOSTON, MASSACHUSETTS
FRANK W. BARTON, *President* *Telephone:* LIBERTY 2692



Hutch table in pine — one among many unusual pieces in the collection of

THE TREASURE SHOP
HYANNIS CHATHAM CAPE COD

Booth 5, December first, at the Statler

HULDAH W. SPAULDING

CATHERINE'S TEA HOUSE *invites you to Lunch or Dine and inspect an attractive collection of Antiques in the small quaint houses from High Street, Sesqui-Centennial, and the old-fashioned barn*

Black and White Glass, Slipware, Fine China, Sandwich Lamps, Plaster Miniatures, Chalk Figures, Mirrors, Windsor Chairs, Settees, Tables, Cupboards, Schimmel Toys, Iron Candlesticks, Painted Tin, Pictures, and Chest.

CATHERINE'S TEA HOUSE & ANTIQUE SHOP
on RIDGE PIKE, two and one-half miles from
NORRISTOWN, PENNSYLVANIA

FINE DETAIL

KING HOOPER, INC.

5 River Street Boston, Massachusetts

Summer Shop
King Hooper Mansion
Marblehead, Mass.

Seventeenth and Eighteenth Century American and English Interiors

RIVERWAY ANTIQUE SHOP

160 Charles Street, Boston, Mass.

ENGLISH ANTIQUES

for the Trade only

Our buyers are constantly searching the English countryside for desirable English pieces that can be sold to American dealers at a reasonable price. Shipments of chairs, tables, chests, sideboards, and the like come in regularly each month.

American dealers who have a call for good English pieces at reasonable prices will find our stock exactly right.

We shall be pleased to have our representative call or to send photographs and prices

Estate of

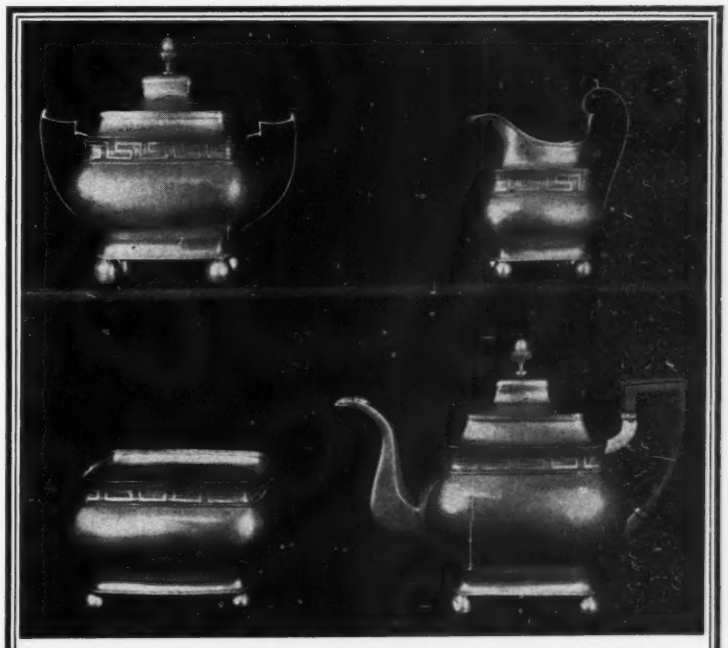
James Curran

1625 *Pine Street*

Philadelphia, Pa.

Genuine Antiques

Furniture, China, and Silver. Old Philadelphia wood and marble mantels.



Old American Silver Tea Set with Slop Basin. Made by Black, Philadelphia, *circa 1815*. In splendid condition. Capacity of teapot, 3½ pints. Price on application.

Telegrams: "Aurifabro," Piccy London

WALTER H. WILLSON

Expert in Old English Silver and Sheffield Plate

28, KING STREET, ST. JAMES'S, LONDON, S.W. 1

American Trade Welcomed

Old Russia

One of a pair of Ormolu Sconces

A shop dealing in RUSSIAN *and other* EUROPEAN ANTIQUES

Specializing in

GENUINE CRYSTAL CHANDELIERS, SCONCES, AND GIRANDOLES OF THE 18TH CENTURY; ALSO REPRODUCTION CRYSTAL SCONCES

We carry a large assortment of other antiques consisting of

OLD SILVER, IKONS, BROCADES, CHINA, GLASS, AND RUSSIAN LACQUER

16 Arlington Street · Boston, Massachusetts

Branch Shop in

Detroit, Michigan, 3002 West Grand Boulevard

Sell me

Old Postage Stamps

I am a collector of old United States, Confederate, and British North American stamps. Antique dealers have sold me many hundred dollars' worth of old stamps. I prefer them on the original envelopes and pay higher prices for stamps not cut off the envelopes. I will buy also old collections. My chief interest is in stamps issued prior to 1870.

OLD STAMPS *in good condition often bring high prices*

Send me such stamps as you have with your price, or, if you prefer, I will make an offer subject to your approval. Send them by registered mail to the address given below. I will examine your stamps, write you promptly, and keep your stamps intact until you express your willingness to sell them to me. Stamps not purchased will be returned by registered mail at my expense.

Address

CARL G. PERCY

450 Fourth Avenue New York City

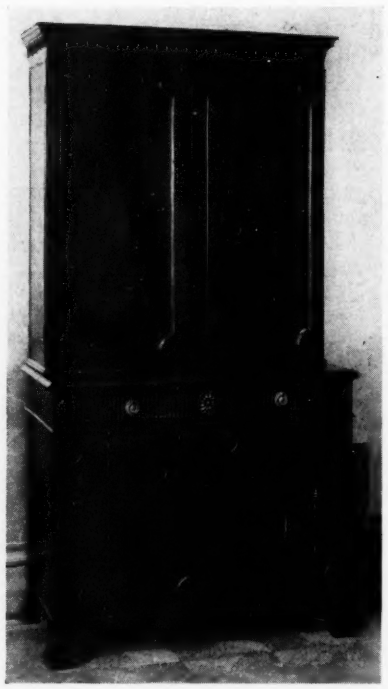
BEST BANK REFERENCES IF DESIRED

Fort Vancouver

This interesting oil painting of the early days of the West shows on the right old Fort Vancouver, the station of the Hudson's Bay Company, founded in 1825, abandoned in 1860. On the far left are seen the quarters of the Army post erected in 1849–50. The Columbia River and beyond Mt. Hood. Signed by R. Covington, 1876. In excellent condition. Size of canvas, 19¼ x 23½ inches.

GORDON DUNTHORNE

1726 Connecticut Avenue Washington, D. C.



ANTIQUES and OBJECTS of ART

DISPLAYED IN A NATURAL HOME SETTING

Old Mahogany Bookcase with Panel Doors

Our large and varied Collection of Furniture, Silver, Glass, Porcelains, Tapestries, and Textiles is made up of examples from all countries and of all periods. We specialize particularly in the rare and unusual pieces for the Dealer and the Decorator.

ELLIS LEVENSON

265 NEWBURY STREET BOSTON, MASSACHUSETTS

HIDDEN TREASURE

14C MASON'S YARD

DUKE STREET

PICCADILLY, S.W.1

LONDON

Cable Address:
SUTHERPACK. LONDON

Announcement

Mrs. Stewart Campbell, who has had the pleasure of doing business with many of the American Museum authorities as well as private collectors and dealers during the past four years, will be in New York on November 15th, and will hold a preliminary exhibition at The Manhattan Storage Company, Seventh Avenue, at 52nd Street. She will bring with her a small collection of very choice old things (tables, chairs, portraits, silver, silhouettes, needlework, Lowestoft and armorial china, samplers, trays, Sheffield plate, boxes, etc.) as well as a great number of photographs of more important pieces, and will be glad to meet her many unknown friends and advise those who have special commissions for her to execute in England.

Antiques *from* Ireland

A richly embossed silver wine cooler, from a set of four in the collection of the late Earl Balfour.

10½ inches high, bearing double coat of arms, made by H. Chawner, London, 1814.

Mr. Louis Wine

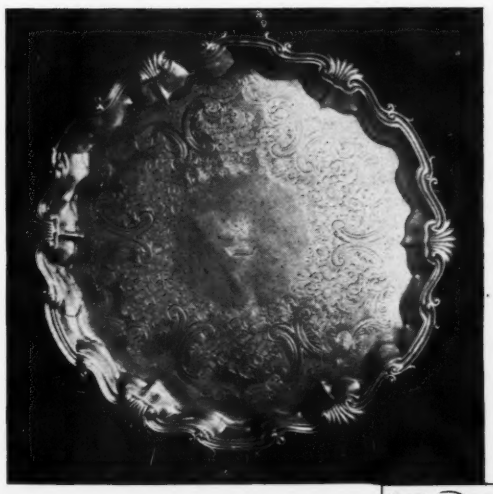
Established 1840 *Member British Antique Association*

well known Dublin art collector, invites you to an exhibition of Antique Silverware and Sheffield Plate, dating from the Seventeenth Century, from collections of distinguished English and Irish families, suitable for collectors, gifts, and table decoration, at the establishment of

Guitel Montague

579 MADISON AVENUE NEW YORK

WICkersham 0115



GEORGE II FOOTED SALVER (DETAIL AT RIGHT) BY WILLIAM PEASTON OF LONDON.

Diameter, 12½ inches; height, 1¼ inches. Weight, approximately 29 ounces.

The Little House on the Farm, Inc.

Muncy, Pennsylvania

(*Member of the Antique Dealers' Association*)

ON THE SUSQUEHANNA TRAIL

ANTIQUES · OBJETS D'ART · INTERIOR DECORATIONS

THE Grosvenor Galleries collection includes many exquisite examples of eighteenth-century English furniture. The bookcase illustrated is a rare type of Sheraton mahogany, painstakingly hand-carved, and charming in its simplicity of design. 6 feet 9¾ inches high, 50 inches wide, and 20 inches deep.

GROSVENOR · GALLERIES · LTD

770 Madison Avenue at 66th Street, New York

This old maple desk is in excellent condition. It is only 36 inches wide, and ready to put in your home to enjoy for a lifetime at $150.

We are specializing particularly in early curly maple pieces of the better kind, and have a truly worth-while collection on hand at very moderate prices. Your inspection is invited.

WILLIAM J. FRENCH

539 Lancaster Avenue, Haverford, Pa.

Early Maple and Pine Furniture of the Better Kind

A View of our Main Entrance

Through this door many important collections have been disposed of advantageously to the owner.

Correct Appraisal

Knowledge of Art Markets

Personal Attention

THE PLAZA ART GALLERIES offer unsurpassed facilities for the sale at auction of Antique Period Furniture, Household Furnishings, Paintings, Bronzes, Rugs, Books, etc., to those contemplating disposal of art objects.

Department for appraisals and inventories maintained, approved by Federal and State authorities.

A regular system of weekly sales offers a wealth of opportunity for the acquisition as well as for the disposal of articles of value.

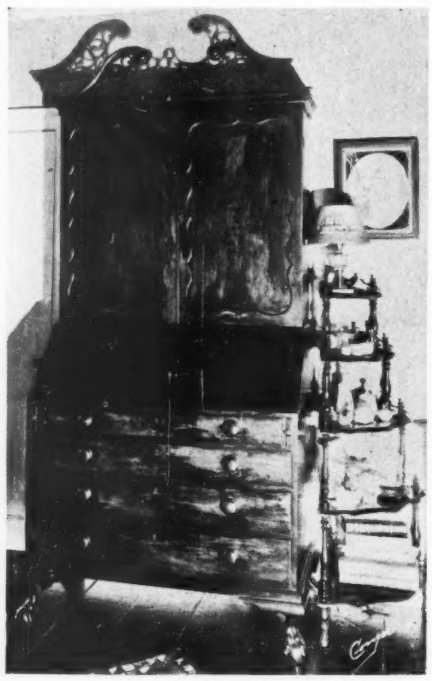
Auctioneers:—

E. P. & W. H. O'Reilly

9 East 59th Street New York City

Telephone, Volunteer 0060

AUTHENTIC AMERICAN ANTIQUES



The Old Furniture Shop

1030 Main Street, Worcester, Massachusetts

Arthur E. Anderson Edith I. Hendrick

Collectors

Are You Betting against the Devil?

Three of his servants are on your heels

FIRE ❖ THEFT ❖ BREAKAGE

If, as a dealer, your capital is tied up in a stock of antiques, any one of these devils might wreck your fortune overnight. If you are a collector who has looked upon his choice acquisitions as an investment, one devil, or all three, might work havoc with your estate.

Against the devils of Fire, Theft, and Breakage, there is only one effective charm:

A Blanket Art Insurance Policy

This is a new form of policy, issued through the coöperation of antiquarian experts in insurance.

It protects the Dealer against fire, theft, and breakage loss whether in show room, storage, or on consignment; on trial in a client's home or in the hands of others for repair or refinishing. It offers a similar safeguard to the Collector, subject only to the different type of his interest.

Such insurance does not cover breakage of glass or ceramics unless caused by fire, burglary, theft, or attempts thereat, or by accident to a conveyance while in transit. Special coverages may be arranged.

The cost of such insurance is low in comparison with the degree of protection offered. But it implies careful sectioning of each situation. If genuinely interested *write at once to:*

WATKINS & MOFFATT

Insurance Specialists

40 Broad Street or to Boston, Mass.

McKEARIN & RORKE

80 Maiden Lane New York

Associates

AN AMERICAN WING CHAIR of unusually nice lines, of the desirable *saddle-bag* type. A written assurance of authenticity will of course be given with this chair, as with everything else I sell. In addition, it is returnable at any time, for either cash or credit.

(Certain of my finer pieces, which I consider of permanent investment value, are sold with a written contract in which I bind myself to buy them back again at the full retail price, for cash, at any time, so long as they are still in the condition in which I sold them. This is over and above the assurance of authenticity. The advantages of this plan to the customer are obvious.)

GEORGE BATTEN
Nassau Street and Evelyn Place
PRINCETON, NEW JERSEY
Telephone: 846

CHIPPENDALE SECRETARY BOOK CASE (*c. 1750*). A DIGNIFIED SPECIMEN, IN EXCELLENT CONDITION

SPECIAL VALUES IN CHOICE ANTIQUES

PURCHASE BY MAIL SAFELY AND AT SUBSTANTIAL SAVINGS

If you can visit The Quarters in historic Fredericksburg, a treat awaits you.

If you cannot, you may buy safely and satisfactorily by mail.

Our English antiques we obtain personally at the source abroad. For this reason, and because our business costs are less than those in large cities, we can offer attractive things at exceptionally low prices. Just now, particularly, we have many rare bargains awaiting the discriminating collector.

Let us know what you require. You will find us prompt to answer correspondence and conscientious in all our representations.

THE QUARTERS
FREDERICKSBURG , VIRGINIA

We are featuring for the fall and winter season a very choice collection of rare pieces of English and American furniture

L. JAFFE ANTIQUE SHOP, INC.
855 Lexington Ave., New York City

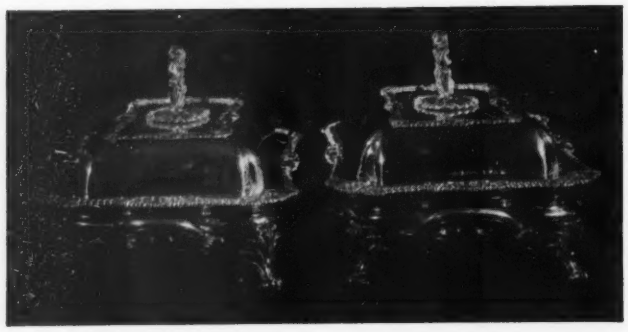
PANELING AND ART CABINET WORK
Estimates cheerfully given

THE CENTURY HOUSE ANTIQUE GALLERIES
(Principal: Sir ALGERNON TUDOR-CRAIG)
2, King Street, St. James's, S.W.1
Cablegrams: Kragtuda, Piccy, London *Telephone:* Regent 1425

Chinese Lowestoft Ewer, made *circa 1720* for James Brydges, Duke of Chandos—"The Princely Chandos." *Period. Khang-Hsi.*

The Largest Collection of Oriental (Lowestoft) Armorial Porcelain in Existence

Pair old English Sheffield Entrée Dishes with warmers, in Shell and Gadroon Pattern, engraved with Crest. *Circa 1800.*



A fine collection of old china, glass, Sheffield with a few rare examples of period furniture.

Tatman will exhibit at the Antique Show to be held at the Palmer House, November 10th to 15th. *You are cordially invited to visit Booth 31.*

TATMAN

625 N. Michigan Avenue — 517 Davis Street

CHICAGO ILLINOIS EVANSTON

Kindly verify our booth number at the exhibit

Mrs. Cordley

ANTIQUES ONLY

Pair of Chippendale hanging cabinets in gilt. Recently acquired in England. 49 inches by 24 inches. Other importations consist of a carefully selected collection of Silver and Sheffield Plate, three sets of Waterford Sidelights, and among other important pieces of furniture, a superb Hepplewhite sofa in gilt (small size) and an earlier one with fine Georgian proportions.

1319 Connecticut Avenue — Washington, D. C.

CHEST-ON-CHEST

A PRIVATE ANTIQUE SHOP FOR THE DISCRIMINATING

56 WASHINGTON MEWS, *off* FIFTH AVENUE

at WASHINGTON SQUARE, NEW YORK

Telephone: SPRING 0418

Nathaniel Hawthorne's Table

The Hawthorne Table is one of three pieces which are known to have been part of the furniture with which Nathaniel Hawthorne and his wife set up housekeeping in the Old Manse upon their marriage in 1842, and from which Mrs. Hawthorne served tea to Emerson and others of the famous Concord group. Whether the table was inherited by Hawthorne from his mother, or was bought by him at that time is not known.

QUOTATION FROM THE AFFIDAVIT OF A DESCENDANT OF HAWTHORNE'S WHO NOW OWNS THE TABLE:

"The table will go to the highest bidder. Bids will close Dec. 15th, by telephone and mail, with the option of raising a bid prior to that date. The table can be seen at the above address during business hours, or by appointment other hours."

$1,000,000

[ESTIMATED]

Was the value of stamps on exhibition in Boston recently at the Convention of the A. P. S. The famous $40,000 British Guiana and the $25,000 Boscawen, N. H., were the leading items shown. ¶ Some of the stamps admired in this exhibition were undiscovered five years ago. They were resting quietly in some old trunk, desk, or storehouse. ¶ Keep your eyes open when you are looking for antiques. Don't miss any valuable stamps. I am in the market at all times to buy large or small lots. Send by registered or insured mail.

F. E. ATWOOD

683 Atlantic Avenue

BOSTON, MASSACHUSETTS

Children's Chairs

Hitchcock Chairs

Claw-ball Cherry Chippendale Chair

Franklin Stoves

Candlewick Bedspreads and Appliquéd Quilts

MABEL K. ROGERS

244 Thayer Street Providence, Rhode Island

GEORGE W. REYNOLDS

1742 M STREET, N. W.

WASHINGTON, D. C.

Rare and Beautiful Old
Furniture from Maryland and Virginia
Reasonably Priced

An Antique Shop in the Berkshires

MISS O'HERRON'S

120 South Street, Pittsfield, Massachusetts

Few doors south of the Wendell Hotel

L. O'Herron H. Alexander Redfield

---

*H*ave you the true collector's appreciation of the rare and valuable, even if it is below the specialist's price? Or have you the cultured person's flair for the choice and unusual in form and color, without particular regard to its historic implications?

Or yet again, do you find pleasure simply in the atmosphere of the past that seems to radiate even yet from old-time things?

In any case, whether you are buying for your own joy, or with a view to making gifts to others, The Spinning Wheel Antique Shop offers unique and delightful opportunities, the result of Mrs. Kennedy's timely trips abroad.

THE SPINNING WHEEL ANTIQUE SHOP

35 Fayette Street Boston, Massachusetts

LALLIE LEE KENNEDY

AGNES J. HOLDEN

Old Printed Fabrics

HISTORIC PIECES FOR MUSEUMS
UNUSUAL DESIGNS EITHER FOR
REPRODUCTION OR DECORATION

After November 1st by appointment

Telephone: Lexington 6499

327 Lexington Avenue
NEW YORK CITY

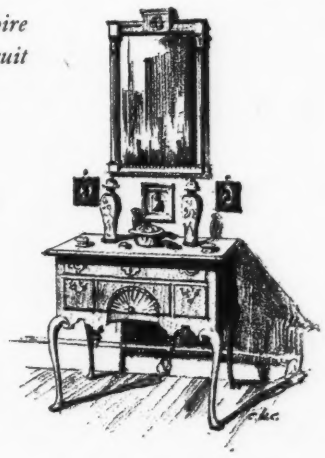
Pair of fine Philadelphia Chippendale Chairs. Claw-and-ball feet. Perfect condition. 1760-1775.

An interesting collection of choice early American Furniture, Pewter, and Glass.

WINICK & SHERMAN

686 Lexington Avenue **New York City**
(Between 56th and 57th Streets) **Telephone: Plaza 9150**

American walnut lowboy; Hampshire gilt mirror; Lowestoft vases; fruit compotes; Battersea enamel



NOW IS THE TIME TO BUY
FOR CHRISTMAS

Norah Churchman

7350 Rural Lane Mt. Airy
Philadelphia, Pa.

MALTER & COMPANY, INC.

110th Street and Columbus Avenue
New York City

On this corner for 20 years
Opposite the Cathedral of St. John the Divine
(southeast corner)

WANTED:

Choice American & English Antiques

Moorish chased brass powder flask $10
Staghorn flask, Fifteenth Century $25
Ironbound wood flask, Seventeenth Century $9
1812 War carved powder horn $250
1776 carved powder horn, *Haddam, Conn.* $150

These and many other similar articles and war relics shown in our 380 page illustrated catalog, mailed for 50 cents. Visitors welcome to Museum.

FRANCIS BANNERMAN SONS
Established 1865
501 BROADWAY NEW YORK

FOR SALE

Lowestoft Tea Sets . . Pink Lustre Tea Sets Copper Lustre . . Old Staffordshire . . French Urns and Vases . . Old Alabaster Vases . . Silver Resist . . Historical Blue . . Lowestoft Bowls . . Chelsea . . Rockingham . . Crown Derby . . Wedgwood . . 50 Pieces of Old Silver Lustre . . English and Waterford Glass . . Furniture . .

F. NOBLE CO.
789 Madison Avenue (at 67th Street) New York City

Home to Thanksgiving

Is priceless as a print, as an institution, too.
Let us at this time remember that gallant little band

THE PILGRIMS

Who established the first Thanksgiving
And on whose faith, grit, courage
Is built this, our country,
The land of the Brave and the Free.

ELEANOR B. PERRY
43 South Park Street Montclair, New Jersey

Ye Corner Cupboard

Cherry Field Bed with reeded wood posts. *All original.*

Curiosity Shop
1901-11 MAIN STREET
KANSAS CITY
MISSOURI

W. H. WILKINSON, *Proprietor*

THE NOOK

Four Miles from Ridgefield on the Danbury and Norwalk Road
RIDGEFIELD, CONNECTICUT

LOWESTOFT TEA SET: Tea Pot, Tray, Sugar Bowl, Helmet Pitcher, Tea Caddy, Four Cups, Five Saucers, white with gold decorations. Also pink, gold, and copper lustre sets.
CURRIER AND IVES *Winter Moonlight*, perfect. Other choice subjects.

ANDIRONS

Pair bell metal, 23 inches, urn top, back posts, scrolled legs, snake feet.
Pair brass steeple top, 20 inches, back posts, scrolled legs, ball feet.
Pair brass lemon top, 20 inches, scrolled legs, ball feet.

Iron andirons — large assortment

WICKFORD HILL ANTIQUE SHOP
BENJAMIN A. JACKSON
141 WEST MAIN STREET WICKFORD, RHODE ISLAND
Telephone, 60

Just Around the Corner from Charles St., at

303 Cambridge St., Boston

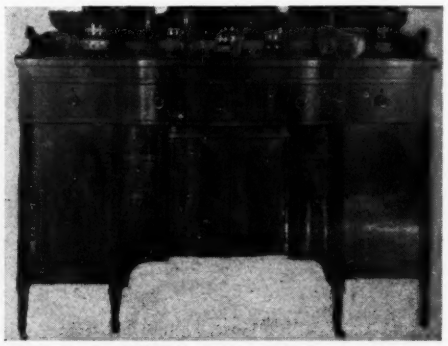
at

H. Stone's Antique Shoppe

One will find a large selection of maple and mahogany furniture, hooked rugs, glass, china, pewter, and copper.

VISITORS ALWAYS WELCOME

CHOICE MAHOGANY SIDEBOARD, REFINISHED, 550 DOLLARS



Jemima Wilkinson Antique Shop
DUNDEE *Florence W. Upson* NEW YORK

MISSING PARTS

of Antique china and pottery replaced; this work does not show

HARRY A. EBERHARDT & SON

213 SOUTH 11TH ST. · PHILADELPHIA, PA.

Expert repairers and restorers of art objects for many well-known collectors and dealers throughout the United States

ESTABLISHED 1888

GEORGE BLUNDELL

OF LONDON

EXCLUSIVELY ENGLISH ANTIQUES

Come today and see our monthly shipments. November's now on display.

ANNOUNCES
REMOVAL TO
LARGER QUARTERS
MORE CONVENIENT
TO THE TRADE

157 EAST 51ST ST.
NEW YORK CITY
Phone ELDORADO 3179

UNUSUAL
HOLIDAY GIFTS

If you are seeking a unique and distinctive gift, choose a finished piece of needlepoint adaptable to so many uses such as footstools, cushions, bell pulls, and slippers. Our new Imported tapestries for chair seats, telephone book covers, and wall hangings are equally beautiful and moderately priced.

We custom-build furniture to fit your tapestries, restore, stretch, and mount needlepoints.

Queen Anne Pillow Top, copy of an XVIII Century design. Painted canvas, wools, and needles, postpaid, $12.

WRITE FOR ILLUSTRATED CATALOG

Lucie Newman Inc.

685 MADISON AVENUE NEW YORK

Since 1872 Specializing in

RESTORATIONS
AND
REPRODUCTIONS
OF
Daguerreotypes
Old Faded Prints
Tintypes
Old Miniatures
Silhouettes
and
Old Paintings

Alman & Co.
590 Fifth Ave., N. Y. C.
Tel. BRYANT 3188

H. SACKS & SONS

62-64 Harvard Street, Brookline, Mass.

ANTIQUES

We are only 20 minutes from Boston by street car or taxi

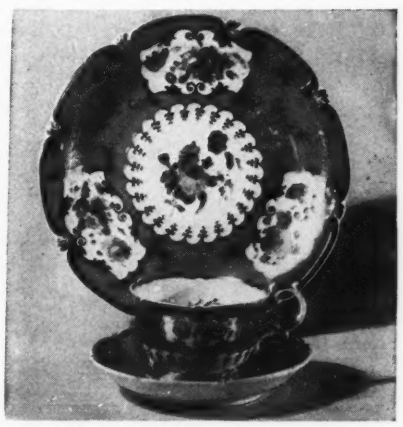
Antiques and Decorations

American and English Interiors

CATHERINE CHASE

31 CLINTON STREET · BROOKLYN, N. Y.

A collection of fine old tables in mahogany, with the beauty of the natural grain; in cherry, pine, and maple, with their quaint charm and old-time comfort. Each table, large or small, a genuine antique, and all original.



CHINA

We have an extensive collection of rare china. Many pieces are marked, and the collector will find an interesting assortment from which to choose.

Also old jewelry and glass; genuine Waterford candelabra.

GAZA
527 Madison Avenue
New York City
Telephone, Plaza 9167

WE SPECIALIZE IN

CURRIER AND IVES

OLD GLASS

BECAUSE, by doing so, we may carry a very large stock all the year round, from which collectors can usually find what they wish at a comparatively low price.
The Curriers range from $8 to $900.
THE GLASS, in which we feature paper weights, early blown pieces, and table ware of the Sandwich type in many desired patterns, ranges from $2 to $300.
PRICES are plainly marked. We are fair to all and please a great many. You are cordially invited to see our offerings when you are in New York.

A. L. BRANDON

12 East 37th St. **New York**

RARE PICTURES

Historical Incidents

Portraits *City Views*

Sporting Subjects

Currier and Ives

NEW THINGS BEING ADDED CONTINUOUSLY

PERRY W. FULLER

22 West Franklin Street . . . Baltimore, Maryland

Sarah Benham

42 W. 58

NEW YORK CITY

Telephone: Plaza 8350

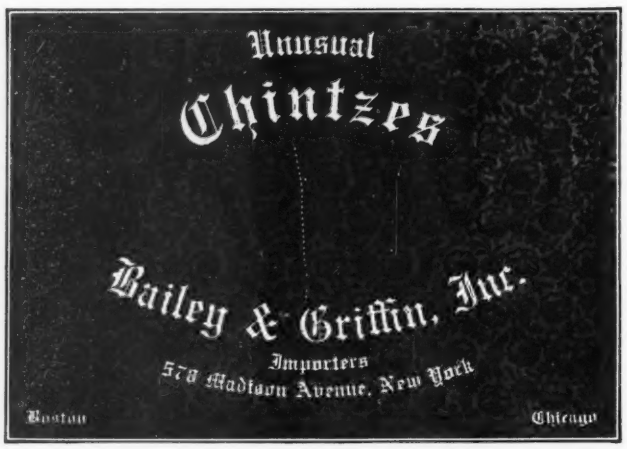
From my large stock of early American glass.

Early American five-piece silver service.

Old bell pulls

Antique quilts

Three authentic Stiegel wine glasses, in perfect condition



The CAMDEN ANTIQUE SHOPPE

James F. Ianni, *Proprietor*

315 Vine Street Camden, New Jersey

Located five blocks from the Delaware River Bridge and only fifteen minutes from Philadelphia City Hall

Here you will find, always, some rare pieces of early American furniture, glass, china, and paintings. I also have ten rooms full of Empire and Victorian furniture.

It will pay all dealers to call on me as I sell at wholesale only. My prices are the lowest because my overhead is low. Try me once and you will come again.

If you cannot call, have your name put on my mailing list for circulars which I send out on the first and fifteenth of each month.

Located now at

315 Vine Street Camden, New Jersey

ANTIQUES

Hand Loom WEAVING

Have tea or luncheon at the charming

OLD DUTCH HOMESTEAD

The home of the Tenafly Weavers

256 Tenafly Road **TENAFLY, NEW JERSEY**

***Telephone,* Englewood 3-2404** **Only 8 miles from the Fort Lee Ferry**

A fine example of an Eighteenth-Century House filled with a most interesting collection of choice American antiques and examples of hand weaving from all parts of the world.

The contents of the house are all for sale

Waste Paper Baskets *for* *Christmas Gifts*

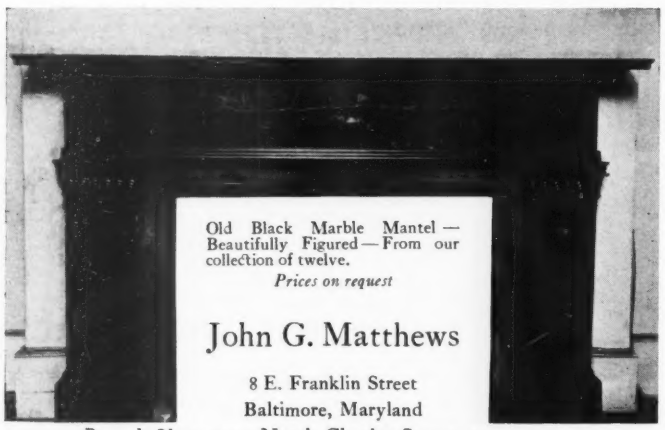
PLACE YOUR ORDER EARLY

Decorative, antique effect, historical prints, Godey figures, hunting scenes, ships, flowers.

SMALL SIZE $3, MEDIUM SIZE $5, LARGE SIZE $6

OXBOW ANTIQUE SHOP

88 CHARLES STREET, BOSTON, MASSACHUSETTS


Old Black Marble Mantel — Beautifully Figured — From our collection of twelve.
Prices on request
John G. Matthews
8 E. Franklin Street
Baltimore, Maryland

Branch Shop: 1104 North Charles Street, to open soon

WHEN YOU MOTOR

THROUGH PENNSYLVANIA

BE SURE TO VISIT

MRS. ALBERT K. HOSTETTER

AND SEE HER COLLECTION OF

Rare Pennsylvania Pottery and Glass — Sheffield Silver — Old Brasses — Historical China — Homespun Linens — and many small pieces of interest to the collector.

MODERATE PRICES

LANCASTER, PA.

10 S. QUEEN STREET

UNUSUAL THINGS IN THEIR ORIGINAL CONDITION

For Sale to the Trade

MAPLE FRAMES—ALL SIZES

Price (inclusive of crating and freight to any U. S. A. port), for lots of over fifty, $1.25 each. Smaller quantities, $1.50 each.

Genuine eight-day Sheraton inlaid mahogany grandfather clocks, with moon dials, going order, untouched, $75 each, delivered to any U. S. A. port. Orders executed on receipt of 10% deposit. Balance on arrival of goods.

M. WILLIAMS

8 BROOMFIELD ROAD ORRELL PARK
NEAR LIVERPOOL, ENGLAND

Theron J. Damon

D. QUARE CLOCK
CIRCA 1700
ORIGINAL GILT CASE
FINE RUNNING ORDER
Height 12 inches
Width 9 inches
Depth 6 inches

52 East 56th Street
New York, N. Y.

THREE FRUITWOOD ARMCHAIRS, EARLY NINETEENTH CENTURY

ALICE BALDWIN BEER
FOREIGN ANTIQUES
541 Madison Avenue, New York

FURNITURE FABRICS ORNAMENTS

CURRIER AND IVES PRINTS

Named Portraits, three-quarter and full length.

Cecelia — Cornelia, each	$8.00	Sarah	$12.00
Julia — Ann Maria, each	8.00	Emma (Kellogg)	10.00
Nancy — Jeanette, each	8.00	Sarah (unmarked)	12.00
Clara — Harriet, each	8.00	Matilda (Baillie)	10.00
Nancy (Kellogg)	8.00	Nancy (S. & M.)	12.00
Francis (slight soil)	8.00	Augusta (Baillie)	10.00
Eliza Jane — Florence, each	10.00	Gen'l Z. Taylor	15.00
Catherine — Adeline, each	10.00	William H. Harrison	15.00
Matilda — Kate, each	10.00	Stonewall Jackson	8.00
Rose — Ellen, each	10.00	Abraham Lincoln (black)	8.00
Bridget — Josephine, each	10.00	James K. Polk	12.00
Clarissa — Ann, each	10.00	Daughters of Temperance (Kellogg)	12.00
Mary — Jane, each	10.00	Sons of Temperance (Kellogg)	12.00
Eliza — Lydia, each	10.00	Son of Temperance	15.00
Lucy — Catherine, each	10.00	John — Charles, each	20.00
Phoebe (Baillie)	6.00	Single — Married, each	15.00
Amelia (Kellogg)	10.00	Virginia	15.00

500 Prints to choose from—Let us know your print wants.

GEORGE B. TYLER, INC.

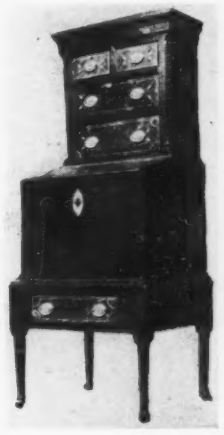
100-110 Chenango Street Buffalo, New York

IT WASN'T so many years ago that you could see decorative iron hitching posts everywhere, but today all have disappeared. I happen to possess a number of them and suggest that they be used as hitching posts on your country estate, as interesting adornments for porch steps and other places where an equestrian touch will be complementary.

Grace Black

ROUTE 20, EUCLID AVENUE, WICKLIFFE, OHIO

Kentucky Sugar-Bin, rare example.
Twelve Coin Silver Mint Julep Cups.
Coin Silver Pitcher, quart size.

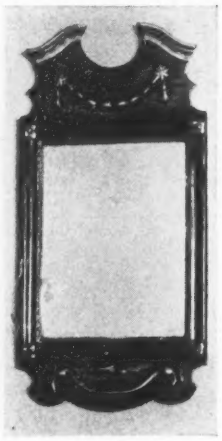


KATHERINE TURNER
127 West Second Street
Lexington, Kentucky

ESTABLISHED IN THE DAYS

Mrs. M. B. Cookerow
265 KING STREET
Pottstown
Pennsylvania

WHEN ANTIQUES WERE YOUNG



EARLY PINE MIRROR
WITH GILT TRIM

The ~

PRISCILLA SHOP

IN A PRE-REVOLUTIONARY HOUSE

651 Boston Post Road
Weston, Massachusetts
(14 miles west of Boston)

CHOICE PIECES ONLY

HOOKED RUGS

Charming, Decorative Items for the Home

Hooked Rugs have always found a place in the modern American home and with the increasing interest in Colonial furniture, they will be more in demand.

Yacobian Bros., Inc.
821 BOYLSTON STREET
BOSTON, MASSACHUSETTS

Antiques

Currier and Ives prints including medium folio *On a Point* and *Winter Morning*. Large folio Clipper Ships. General line of furniture, glass, pewter, and historical flasks. Lists on request.

RUTH WEBB LEE

89 South Main Street, Pittsford, New York
(Near Rochester)

THE OLD GRAY HOUSE

At the Sign of the Horseheads

An historic old house filled to overflowing with old things such as:

Portraits of members of Van Zandt family of New York City, one by Waldo, another attributed to Stuart.

Set of four butterfly-back Windsor chairs, refinished.

Pairs of candlesticks in large vaseline dolphins, blue petticoat dolphins. Sheffield, large deep blue glass, heavy brass with oval base.

Small Pennsylvania painted corner key cupboard, dated 1818.

GRACE HAMBLEN
142 Main Street **Chatham, New Jersey**
(23 miles from New York City on Route 24)

MURRAY HILL ART SHOP

INCORPORATED

NOVEMBER SPECIALS 50% REDUCED

Fine Georgian Banquet Table — *Size, 3½ feet by 9 feet*

Unusual Spanish Credenza — Five Rare Delft Plates
Original Etchings and Currier and Ives Prints
Three Choice Scatter Hooked Rugs
One Choice Hooked Rug Runner
Very Old Sheffield Candlesticks

Antiques restored, repaired
Expert cabinet work and upholstering
Coöperation also with dealers and decorators

863 Third Ave. *(Between 52nd and 53rd Sts.)* New York City
Telephone: Wickersham 6118

Good Advice Free

PERFECTION IN RESTORING ANTIQUES IS ATTAINED
NOT BY THE BOOK

But from actual bench experience and association with craftsmen of accomplishment.

A good percentage of our work consists in restoring work unsuccessfully attempted by book scholars, etc. Sometimes good pieces lose their whole value by such home treatment.

The best is the cheapest in the end

SEE US

Experts in restorations of the better kind
Foremost Restorers of Antiques in New England

MARTIN HEILIGMANN & SONS
228 Columbus Avenue, Boston, Mass. **Telephone Hancock 2326**

A Corner of The Loft

Curly maple chest of drawers. French clock, red lacquer, bone and brass inlay.

Alabaster lamp in blue and white.

Early Sandwich glass lamps. Collection of early china and glass.

Visit The Loft and look over the many unique items suitable for distinctive Christmas gifts.

THE LOFT

JULIA T. DARLINGTON
418 North High Street
Telephone 664 W
WEST CHESTER, PA.

Mrs. Mary D. Walker

On the Harborside at Marion

CHOICE ANTIQUES

China · Glass · Rugs
Old Ship Lanterns · Ship Bells · Prints
Furniture · Ivories

Front Street and Wareham Road · Marion, Mass.

Original needlepoint screen, carved cork around painted centre transparency. Pair of fine Sandwich lamps.

Dorothy Reed
Whitemarsh, Pa.

On Bethlehem Pike, 3 miles north of Philadelphia city line

WE CREATE INTERIORS

for the collector who has assembled rare pieces and wishes them to be placed in the right environment.

Our knowledge of styles and periods, color, wall papers, and fabrics is based on an experience of twenty-five years.

We can refer you to several distinguished connoisseurs who have been pleased with our services.

HARLOW & HOWLAND

AT 164 NEWBURY STREET, BOSTON, MASS.

We can usually find just the right pieces to add to the charm of your room.

ANTIQUE HOBBY SHOP

167 STATE STREET (*Second Floor*)
SPRINGFIELD, MASS.

Showing the following items in Perfect Original Condition:

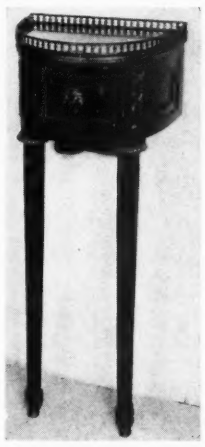
Hepplewhite Half Moon Card Table, beautifully inlaid.
Sheraton Mahogany Sofa, eight legs, front legs reeded.
Cherry Grandfather Clock, eight-day, brass works.
Sheraton Field Bed, foot posts reeded, original brasses, original urn finials.
Queen Anne Mirrors.
Chippendale Mirrors, with eagle.
Gilt Adam Mirrors.
Oil Portraits. Pleasing subjects for ancestors.

Remember the above items are in untouched, original condition

OLD PEWTER

F. J. VAN REETH

PEWTER SPECIALIST
248 E. 60th St., N. Y. C.



Unique and Charming small Louis XVI Console, French acajou, marble top, delicate bronze decorations.

One of many Occasional pieces, appropriate for Christmas offerings.

E. F. BONAVENTURE, Inc.
536 Madison Avenue New York

A Harvest of Antiques Awaits You at

Webster Place Antique Shop

FRANKLIN, NEW HAMPSHIRE

90 MILES FROM BOSTON ON THE DANIEL WEBSTER HIGHWAY

The trip through these New Hampshire hills at this time of the year presents a panorama of autumn beauty.

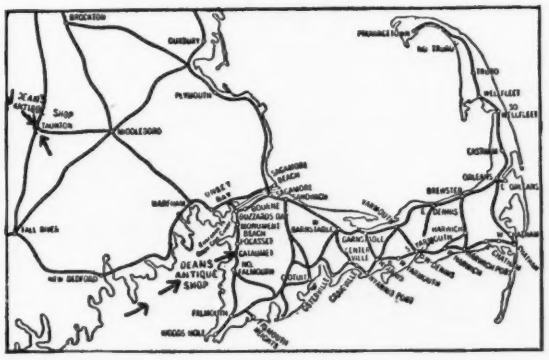
And at the end of this pleasant ride is the Webster Place Antique Shop. The house, over a hundred years old, the barns, bursting with a wide variety of ancient things, and the little red school house across the way where we serve good things to eat, all invite your visit.

Come now, while prices are low, and the trip is so delightful!

ALTON L. DEAN

60 Harrison Ave., Taunton, Mass.
Cataumet, Mass., Route 28

THE MAP SHOWS THE WAY TO BOTH MY SHOPS



Reseat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself and at practically no expense.

It is not necessary to wade in the marshes, or to buy real rush. Our FIBRE RUSH will outwear a rush seat, and looks twice as well.

Directions for re-rushing furnished upon request.

Our prices are:

5 pounds . . . . . 75c per pound
10 pounds . . . . . 50c per pound
50 pounds . . . . . 20c per pound

About 2½ pounds per seat required
Kindly remit with order to save time

NATIONAL PATENT REED SALES COMPANY
Drexel Building :: :: :: PHILADELPHIA

A Christmas Gift Suggestion

AMERICAN GLASS

Reproduced from original old bunch of glass Grapes.

Made in Sapphire Blue, Amethyst, Red, and Aquamarine.

FIVE DOLLARS EACH
Postpaid

WHOLESALE RATE TO DEALERS

Mrs. Harry F. Smith
Bethlehem Pike and Valley Green Road
WHITEMARSH, PA.

THE SHOP BEAUTIFUL

NORTHBORO, MASSACHUSETTS
ON BOSTON AND NEW YORK HIGHWAY

G. L. TILDEN , , , *Proprietor*

TWO HEPPLEWHITE CARD TABLES
SLANT-TOP DESK IN MAHOGANY
SECRETARY DESK, ALL ORIGINAL
EARLY THREE-MOLD CONTACT GLASS
HISTORICAL DARK BLUE CHINA
PEWTER, TOLE, PRINTS, AND MIRRORS

Visit my exhibit at Boston, December 1 to 5, inc.

Early AMERICAN ANTIQUES

Westchester Antique Shop

J. ZELINSKY, *Proprietor*

CABINET MAKERS TO THE FINEST HOMES IN
WESTCHESTER COUNTY AND
NEW YORK CITY

ANTIQUES *Bought and Sold*

57 WEST POST ROAD — WHITE PLAINS, NEW YORK

Phone: WHITE PLAINS 2923

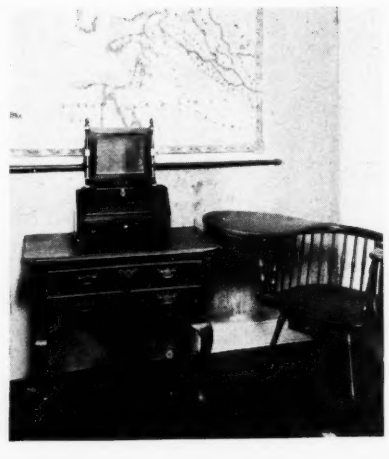
One of the many choice groupings in

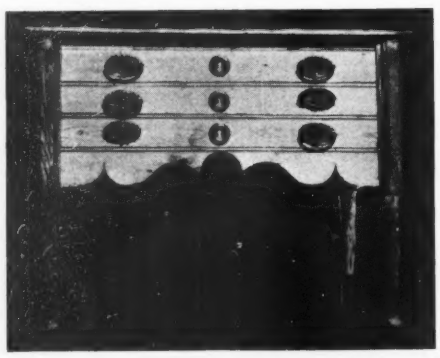
The Home of Really Fine

AMERICAN ANTIQUES

Richmond's Antique Shop

Freehold, New Jersey





Early American pine lowboy, with original brasses and make-believe drawers. Original except for lower part of legs. Restored and scraped but not finished.

Old Curiosity Shop

217 EAST GRAY STREET — LOUISVILLE, KENTUCKY

MARGARET M. BATE

QUEEN ANNE FLAT-TOP
HIGHBOY IN MAHOGANY
Circa 1750

The Antique Galleries of

RICHMOND ART COMPANY

Grace at First

RICHMOND, VIRGINIA

Shreds

Old heavy leather fire bucket, perfect, $10.

Old American Hepplewhite cherry wood chair, shield back, serpentine front. Original finish and patina. Interesting. $85.

Early tall iron rush light holder and Betty lamp. $30.

Old color print, *Through to the Pacific*, by Currier and Ives. Dated 1870, old frame, proof condition, clear impression. $60.

Some excellent old Hollow ware silver.

Perfect old Davenport punch bowl, lovely colors. $40.

Some excellent pieces of old blown glass and lustre.

A three-quarter length centennial silhouette, beautiful young lady. Maker's name and name of sitter. $5.

ISABELLA PAXSON IREDELL

Greenaway Lodge , Painted Post , New York

Telephone 412-J Corning—On Trail to Finger Lake and Niagara Falls

---

Pennsylvania water bench, refinished, $75

Rare Windsor chair, curled ears, knuckle arms. All original, including the rockers, $225

BERYL DE MOTT

LIBERTY CORNER, N. J. — *Telephone:* Millington 333

HARRIET ENDICOTT WAITE

114 East 57th Street
New York City

Specializing in forming collections of

CURRIER & IVES PRINTS

Early American Engravings and Old English Sporting Prints

ALSO FINE PAINTINGS OF BOTH SCHOOLS

Chippendale folding-top card table, one of the finest. Original condition

Just another specimen of what may be seen on our floors. Your inspection is cordially invited.

We carry Genuine Antiques only

Frederick Denson & Son
Post Road
Greenwich, Connecticut
Established 1891

FREDERICK KEITH KOONES

Early American Antiques

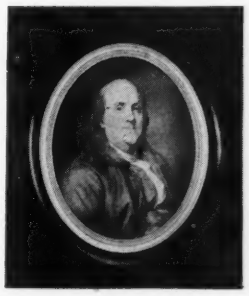
CHIPPENDALE MAHOGANY SERPENTINE CHEST
CHIPPENDALE CHERRY DROP-LEAF TABLE
CHIPPENDALE MAHOGANY MIRRORS
CHIPPENDALE MAHOGANY CHAIRS

A few of our many choice pieces

740 MADISON AVENUE (Above 64th St.) NEW YORK

Summer Shop: Manchester, Vermont

COLONIAL PORTRAITS



Benjamin Franklin, from the original by Duplessis, in the Museum of Fine Arts, Boston.

One of the ten subjects in our new series of Colonial Portraits in color, miniature size.

Framed in No. 5520, black panel recessed, with metal rim, outside measure, 7⅛ x 6⅛ in. Price, $7.50.

Send for Circular CP-4 for illustrations of ten framed portraits

FOSTER BROTHERS Arlington, Massachusetts, and 4 Park Square, Boston

---

THE INGLESIDE WINTER

$12.00

Small Folio Lithograph by Currier & Ives

In fairly good condition. Colors are nice and bright, margins uncut. At one time, the title was cut out and mounted on a mat. We have the title, however, and believe this defect is not a serious one.

Helen Fitzmaurice Wendell

in the Village of Birmingham, Michigan

266 South Woodward Avenue Telephone 1625

English Antiques

IN A CHARMING COLLEGE TOWN

During the winter months my shop will be closed except by special appointment during early December. In November, however, New England still invites the traveler. Besides offering some very desirable items still in stock, I should be glad to consult with those wishing me to execute buying commissions during my next trip abroad.

LOUISE PORTER CARLETON

4 Occom Ridge Hanover, N. H.

Fine American Antiques

THE PRINCESS SHOP
78 NASSAU STREET
PRINCETON NEW JERSEY

Mrs. William Jones Clarke

Antiquarian for 35 years

A

$75

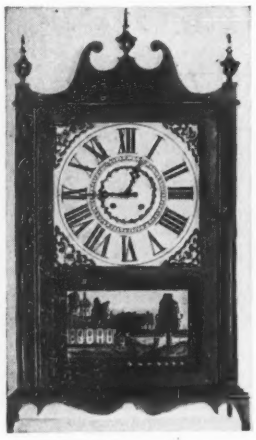
Special

1. Another most desirable Eli Terry clock, so hard to find, with its old original urns and wooden works in perfect running order.
2. A pair of spool beds, refinished, all original.
3. Solid mahogany chest of drawers, with straight sides and original old brasses.
4. Very small Empire sideboard, most beautiful wood, all original.

Most interesting things in early pine, such as dough trays with stretchers, benches, corner cupboards, straight cupboards, dressers, chests with their old hardware. Odd pieces in any kind of wood. Early pottery, fine specimens in lamps. Dated coverlets and exquisite prints. *Write for catalogue of prices.*

Watch for my monthly Specials

Mrs. Theo. BISENZ
869 N. Howard St.
Baltimore Md.



Clock Glasses and Dials
Restored and Reproduced

for Willard, Terry, Thomas, Jerome, Hoadley, Ives, Ingraham clocks.

ALSO MIRROR TOP PANELS.

Please state size and style wanted.

H. & G. BERKS
(G. Berks formerly with W. W. Sprague)
1276 Blue Hill Ave. Mattapan, Mass.
Telephone, MILTON 7697

The Old House Is Going to Move

The building has been sold. To avoid packing and moving thousands of pieces, I am offering my stock at very attractive prices. *Here are a few items:*

English Wing Chair
Several Interesting Old Portraits
Chests of Drawers — Pair Mahogany Ottomans
Mahogany Empire Sofa — Maple Crib — Hooked Rugs
Sandwich Glass in Great Variety

THE OLD HOUSE
Gertrude B. Cushing
682 MAIN STREET, FITCHBURG, MASSACHUSETTS

VISIT MY BOOTH AT THE BOSTON ANTIQUES EXPOSITION IN DECEMBER

SPECIAL NOTICE

Dealers and lovers of antiques who want a really mellow finish can now obtain it with the use of

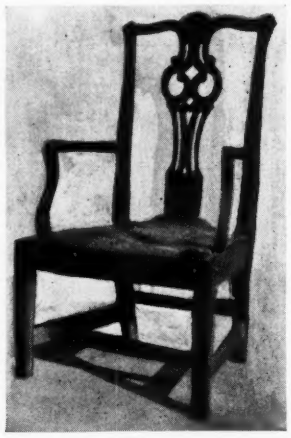
IMPORTED FRENCH WAX

It imparts a lustrous finish without leaving a greasy surface. The price is $3.50 a quart, $2.00 a pint, and $1.00 a half-pint.

Robert Leavitt

44 River Street — Boston, Massachusetts

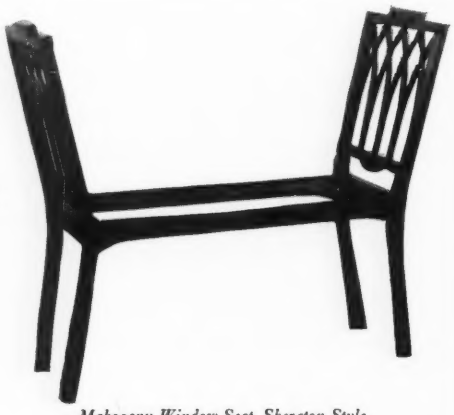
One of a pair of Chippendale Chairs originally belonging to Paul Wing of Sandwich.



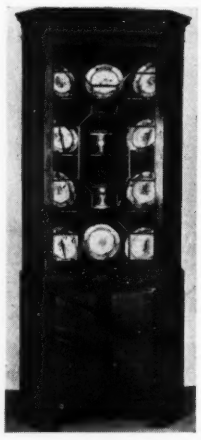
Mrs. Clark's Shop
38-44 North Water Street
New Bedford — Massachusetts

ALICE GWYNNE
Antiques
49 East 9th Street
New York
One-half block from Wanamaker's

Telephone, Stuyvesant 1793



Mahogany Window Seat. Sheraton Style. Third Quarter, Eighteenth Century.



Mrs. Charles Minot Hayden
80 Chestnut Street
BOSTON, MASS

A fine example of the Chippendale period, shown in our Boston Shop. Many other choice and interesting pieces on exhibition.

SUMMER SHOP
The 1680 House
Yarmouth Port, Cape Cod

Open until the fifteenth of October

DANIEL F. MAGNER

North Street, Hingham, Massachusetts

Antique
Mirrors, Clocks, Etc.

Where you can select from one of the largest stocks of genuine antiques in the United States

---

MARY LENT
ANTIQUES

WALLINGTON, WAYNE COUNTY
NEW YORK

On the Roosevelt Highway, near Rochester, N. Y.

Formerly of 9 East Eighth Street New York City

Louis XV Poudreuse in walnut. Of very graceful design and in excellent condition.

OLIVIER

Importer of Unusual and Attractive Provincial Pieces direct from France

930 North Charles Street
Baltimore, Maryland

Bessie Wood

will show at the Chicago Antiques Exposition, Booth 30, together with distinctive English oak furniture, this rare 135 piece service of Shakespearean *Drama* blue Staffordshire ware by Rogers, *circa 1795*. Ownership has been continuously with one titled family in England until my purchase — last descendant inheriting it being the Hon. Mrs. Monson of Nettleham, and the original owner, Rev. Christopher Wyvill. Illustration shows three pieces of this china on a genuine Elizabethan refectory table.

101 East Oak Street — Chicago, Illinois

Whitehall 8220

Philadelphia Furniture
American Pewter

MAY BE SEEN IN VARIETY AT

Long Lane

P. G. PLATT

WALLINGFORD, PENNSYLVANIA

HEAD OF CHRIST

Early Painting after Andrea del Sarto, in antique, hand-carved Florentine frame. *Size, 26 inches by 32 inches.* Beautiful and desirable. Reasonably priced.

MOLLIE BELCHER
ANTIQUES

KRAFTWOVEN SHOP

HAND WEAVING

9 East 8th Street, New York

Millman's Antique Shop

1113-1115 Westminster Street
Providence, Rhode Island

Antiques for the Trade at Wholesale

Victorian, Empire, and Early American Furniture

Enquiries Invited. State Your Needs

Photographs With Full Details Mailed Upon Request

CRATE AND SHIP TO ANY POINT

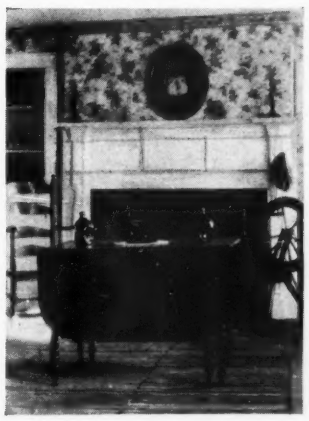
Crating Free of Charge

ANOTHER UNLISTED PRINT?

Yes, and of the 5700 titles listed in our book, *Currier & Ives Prints*, there are no less than 1400 of these hitherto unlisted items.

The only up-to-date priced Currier & Ives book on the market, $15 postpaid.

F. A. & M. B. CONNINGHAM
PRINTS BOUGHT *and* SOLD
121 MADISON AVENUE (*at 30th Street*)
NEW YORK CITY
Telephone: Bogardus 5076



Miss Nancy presents to you the real in the old. She will meet you at the door of her truly Colonial abode, dated 1744

MRS. EDWARD MOSHER
SOUTH SPRINGFIELD AVENUE
SPRINGFIELD, NEW JERSEY
Look for the Windmill

WM. D. MORLEY, INC.

Auctioneers and Appraisers

THE PHILADELPHIA ART GALLERIES *and* AUCTION ROOMS

Now Located in Their New and Completely Modern Galleries

124-126 South 17th Street

(*Corner 17th and Sansom Streets*)

Philadelphia's Auction Specialists
for the Public Sale of

ANTIQUES

HOUSEHOLD FURNISHINGS — ART OBJECTS
ORIENTAL RUGS AND PERSONAL EFFECTS

Formerly at 1924-26 Chestnut Street, Philadelphia

Wanted

EARLY AMERICAN SILVER

I invite correspondence with owners of important pieces of marked American Silver. Very good prices will be paid for fine and authentic pieces:

Cups, Beakers, Caudle Cups, Tankards, Flagons, Mugs, Basins, Patens, Salvers, Salts, Ladles, Candlesticks, Porringers, Casters, Chafing Dishes, Tea, Coffee, and Chocolate Pots, Spout Cups, Sugar Bowls and Baskets, Boxes, Creamers, by American Makers, preferably working before 1750 are desired.

Much fine American Silver now rests tarnished and almost forgotten in Safety Deposit Boxes. If you have any, you will do well to open correspondence with me.

HENRY H. TAYLOR

287 Washington Avenue — Bridgeport, Connecticut

Murphy & Beers

115 Newbury Street

BOSTON

Antiques

Accurate Reproductions

Interior Decorating

M&B

WANTED:

Early American Furniture, Silver

Bell Phone, 18

Pennsburg
Pennsylvania

A. J. Pennypacker

At the Sign of the Griffin

Studio, 20 Union Ave., N. E.
Grand Rapids, Michigan
Telephone, 45366

A choice and carefully selected collection of glass, pewter, spatterware, Staffordshire, prints, hooked rugs, and furniture.

ANTIQUES

INTERIOR DECORATIONS — HERALDIC PAINTINGS

Mrs. Roy K. Moulton — Mrs. Bertha R. Folger

One of a pair of old corner cabinets: *2 ft. 8 in. wide, 6 ft. 6 in. high.*

We cannot here set forth a detailed description of our stock, but a visit to our shops will convince you of the values we have to offer, as well as the merit of our goods.

WE COÖPERATE WITH THE TRADE

LAVINE'S

809 Third Avenue *near 50th Street* — ***Antique Galleries*** **NEW YORK** — 665 Lexington Avenue *near 56th Street*

EDITH RAND ANTIQUES

BOSTON POST ROAD, STAMFORD, CONN.
BETWEEN STAMFORD AND DARIEN. TELEPHONE, STAMFORD 3-9433.

EARLY AMERICAN FURNITURE ⁊ GLASSWARE ⁊ POTTERY
OLD CHINTZES ⁊ HOOKED RUGS ⁊ REPRODUCTIONS OF COLONIAL DESIGNS IN WALL PAPER & CHINTZES

Queen Anne Cottage

HAS OPENED AN

Annex in Boston, Massachusetts

at 21 RIVER STREET

for the convenience of its customers

Authentic American antiques, representing the finest of their kind. Also early American silver and a large collection of Lowestoft.

QUEEN ANNE CORNERS, Accord, Massachusetts

Telephone: ROCKLAND 1245

MUSEUM SPECIMEN LOUIS XV WALNUT DESK, PANELED FRONT AND BACK, ORIGINAL BRASSES. *51 in long.* Suitable as sideboard in provincial room.

LITTLE TREASURE SHOP

131 East 60th Street, New York City

ROBERT ABELS
Proprietor

Miniatures and Portraits Bought and Sold

ANNOUNCING

The Uptown Antique Shop

4732 Racine Avenue at Broadway
Chicago, Illinois

Eleanore Phelps Pratt, formerly of Glan-Yr-Afon Farm House, Glen Ellyn, Illinois, has assumed the management of this shop, and will be glad to see her customers and friends here.

Stock consists of furniture, china, prints, glass, and Staffordshire, assembled for their artistic value.

Your visit or your enquiry by mail will be most welcome

MASTERPIECES IN PAINTED TRAYS BY A MASTER CRAFTSMAN

NOT to be confused with the usual type of tray painting is the distinguished work of Charles F. Feurer, decorator on metals. Antique trays, no matter how rusted, correctly restored and redecorated. Japan decoration of boxes, fire screens, etc.

Address

CHARLES F. FEURER

3411 POWELTON AVENUE PHILADELPHIA, PENNSYLVANIA

We Solicit Your Consignment of Any

FINE HOUSEHOLD FURNITURE, TAPESTRIES, SILVERWARE, BRONZES, BOOKS, MANUSCRIPTS, PAINTINGS, AUTOGRAPH LETTERS

TO BE SOLD AT AUCTION

Goods Sold Strictly on Commission. Liberal Cash Advances Made

RAINS GALLERIES, Inc.

Auctioneer

THREE EAST FIFTY-THIRD STREET, NEW YORK CITY
Phones: PLAZA 6034-6035

Early Chippendale type chair in walnut

Circa 1750

Also desirable old pieces in maple and mahogany. Fine old hooked rugs, choice pewter.

THE LITTLE HOUSE

MABEL C. OSBORNE
324 North Fullerton Ave.
MONTCLAIR, NEW JERSEY

THE pulling power of WANTED and FOR SALE advertisements in the CLEARING HOUSE OF ANTIQUES is widely attested. ¶Thousands of collectors have used the CLEARING HOUSE with great success. They have been able to buy what they wanted and sell what they no longer required. ¶For only $1.50, the minimum charge per insertion, you can have eight words of descriptive matter, with name and address in addition. For each extra word allow 15 cents. Remittance should be sent with your copy, which should reach us by the 12th of the month to be included in the current issue.

Address:

Clearing House *of* ANTIQUES, 468 Fourth Avenue, New York City

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, $1.50. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the twelfth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 468 Fourth Avenue, New York City.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

RAILROAD PRINTS — ADVERTISING POSTERS of locomotive works which show early types of engines.
Temperance Prints.
Clipper Ships — Currier Large Folios.
American Town Views by any publisher prior to 1875.
Early American Maps.
American Naval Prints prior to 1820.
N. Currier Mexican War subjects.
Audubon Birds by Havell.
We advertise specifically each month for certain prints of particular interest to us. Most country dealers know that we are buyers of Currier & Ives generally. When you have interesting or important Curriers to sell, notify us. THE OLD PRINT SHOP, INC., 150 Lexington Avenue, New York.

WE PURCHASE OLD FAMILY SILVER, MINIATURES, and early Americana. CLAPP & GRAHAM, 514 Madison Avenue, New York.

PRINTS, PICTURES, POSTERS, HANDBILLS, letters on Chicago, Abraham Lincoln, railroads, etc. M. A. DICKE, 808 Washington Street, Evanston, Ill.

I WILL BUY OLD PAMPHLETS, BROADSIDES, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Mass.

MINIATURES AND PORTRAITS, ARMS AND armor, coach lamps, china. LITTLE TREASURE SHOP, 131 East 60th Street, New York.

LITTLE WOMEN, 1868–1869; *MAGGIE, A GIRL of the Streets; Black Riders*, 1895; *Red Badge of Courage*, 1895; *Fanshawe*, 1828; *Hiawatha*, 1855; *Moby Dick*, 1851; *Typee*, 1846; *Omoo*, 1847; *Story of a Bad Boy*, 1870; *Walden*, 1854; *Tom Sawyer*, 1876; *Leaves of Grass*, 1855; *Snowbound*, 1866; *Two Years Before the Mast*, 1840; *Warwick Woodlands*, 1845; *Bigelow Papers*, 1848; *The Virginian*, 1902. NEWARK GALLERIES, INC., 153 Washington Street, Newark, N. J.

CURRIER PRINTS — ESPECIALLY LARGE FOlios: frontier scenes; hunting, fishing, baseball, and pugilism. Also prints by any publishers. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, N. Y.

OLD SILVER SPOONS MADE IN AMERICA. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Del.

SPOONS BY EARLY AMERICAN SILVERSMITHS. Describe items you can offer or send at my expense on approval. S. B. INESON, 25 Broad Street, New York.

FLASKS, PAPER WEIGHTS, GLASS HATS AND slippers, and Staffordshire. JENNY LIND ANTIQUE SHOP, Station B, Box 64, Columbus, Ohio.

MINIATURES, HISTORICAL PICTURES, SHEFfield plate, antique silver. Miniatures identified, restored. AMERITA, 1534 Connecticut Avenue, Washington, D. C.

OLD U. S. STAMPS, ESPECIALLY ON ENVElopes used before 1880; also autographs, Colonial documents. Good prices paid. B. F. BORHEK, 53 State Street, Boston, Mass.

CURRIER PRINTS WANTED BY PRIVATE COLlector. Especially large sporting prints. Can pay more than dealers. Describe and price today. GARLAND STEPHENS, Wytheville, Virginia.

OLD STEEL ENGRAVINGS OF WASHINGTON. Please send full description of subject, price, and condition to WALES-STANIAR ANTIQUE SHOP, 1019 Park Place, Wilmington, Delaware.

HISTORICAL CHINA, ESPECIALLY CUP PLATES; Etruscan shell majolica. R. W. TOMPKINS, 1190 Western Avenue, Albany, New York.

WOODEN INDIAN; SKEWERS; IRON SHOE clogs for crossing muddy streets; old wall paper; Currier and Ives prints; whaling items; set of six dining room chairs. WHITLOCK'S BOOK STORE, INC., 15 Broadway, New Haven, Conn.

RARE CURRIER PRINTS, LARGE OR SMALL folio, sporting, railroad, Western, any good subjects, rare prints by any publisher. Rare blown glass, rare flasks, paper weights, historical china, historical chintz, marble base lamps, Victorian open arm chairs, anything rare or unusual. Describe and price first letter. Send for free price list of one thousand items for sale. J. E. NEVIL, Washington C. H., Ohio.

OLD DOLLS IN ORIGINAL CLOTHING, ALSO child's sofa. 447 Marlboro Street, Boston, Mass.

YOUR BOOKS VALUED FREE. A FINE OPPORtunity for those collecting antiques or selling old books as a side line. Send postal for full details. The Bibliophilist, Box 1739, Boston, Mass.

SCRODDLED, MARBLED, OR LAVA WARE with impressed oval mark of United States Pottery Company. Number 307.

BLUE AND WHITE PARIAN PITCHERS, VASES, and boxes; also white parian when decorated with morning glories or fuchsias instead of the usual grapes. DR. CHARLES W. GREEN, 60 West 10th Street, New York.

36-INCH WIDE, CURLY MAPLE, SLANT-TOP desk. Write Drawer 62, Troy, New York.

CAMEO GLASS (NOT OVERLAY GLASS) VASES, bowls, bottles, etc. Send full description of size, shape, colors, and price. Cameo glass usually has tinted background (light yellow, rose, blue, etc., and frosted) with cameo in white or light gray in bold relief. Address H. H. CHARLES, 51-B Madison Avenue, New York.

CURRIER & IVES AND N. CURRIER LITHOgraphs in small and large folio size, in good condition only. Especially the very rare or very valuable ones and entire collections. Please state title, size, exact condition, price, and reserve until I answer. CORNELIUS MICHAELSEN, 5025 Broadway, New York, N. Y.

OLD AMERICAN PRINTS: VIEWS, SHIPS, RAILroads, sports, portraits, historical, etc., etc.; anything pictorial relating to U. S. A. or Canada. Please state title, publisher, size of printed surface, exact condition, price, and reserve until I answer. CORNELIUS MICHAELSEN, 5025 Broadway, New York, N. Y.

FOR SALE

DIRECTORY OF DEALERS IN ANTIQUES, CONtaining nearly 5000 names and addresses, printed in book form and arranged by states and cities, for only $5.00. MORTIMER J. DOWNING, general line of antiques. Upper Stepney, Conn. On Bridgeport and Newton State Highway.

REPRODUCTIONS — GLASS — CHINA — STAFfordshire, Tin, etc., in Overlay Lamps, Frosted Astral Shades, Tea Services, Trays, Decorative Accessories. PERIOD ART SHOPPE, INC., 19 West 24th Street, New York.

ANTIQUES AND NOVELTIES. VISIT OUR EXhibit at the Second Annual Boston Antiques Exposition, December 1st to 5th. YE OLDE RED BRICK HOUSE, West Brookfield, Mass.

OLD DOORWAY, POINTED TYPE. FANLIGHT. Price, $700. Photograph on application. 86 Washington Street, Newport, R. I.

A FEW DESIRABLE ITEMS RECENTLY ACquired by the Boston Antique Shop: three-piece set candelabra, vase pattern, full set of original prisms, very handsome. $125. Photograph. Sheraton book case, line inlay, glassed top and three-drawer base. Fine condition. $350. Photograph. Fine Chippendale mirror with unusual decorations and gilt eagle. 40 inches high. Original condition and glass. Price, $125. Photograph. Curious shelf clock by Silas B. Terry, old Boston view in door. Fine running order. Price, $85. Walnut lowboy, old brasses, untouched condition. Half circle recessed on lower centre drawer. Price, $550. Photograph. Fine American wing chair, well shaped and upholstered, ready to cover. Price, $250. Photograph. Hall lantern, etched, frosted, six panels. Brass trimmed. Large size. Perfect. Price, $125. Photograph. Whaling bark *Progress*, a fine sailor's model in excellent condition. 32 inches long. Price, $200. Photograph. Handsome 8-foot hall clock, mahogany inlaid case, 8-day brass works, calendar moon dial. Price, $750. Photograph. Crystal chandelier. 6 lights, all original, and very brilliant prisms and festoons. Price, $300. Photograph. Lyre clock, mahogany carved front and bracket. Fine running order. $300. Photograph. Chinese lacquered work table, dragon claw foot. Fine condition. $125. Photograph. Eagle carving, 4 feet long, gold leaf finish. Fine condition. $200. Photograph. Full descriptions furnished on request. All items are genuine antiques. BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston.

TALL ANTIQUE CLOCK, FINE CASE OF BEAUTIful design, with brass movement. Price, $250. ALBERT L. WING, Greenfield, Mass.

EMPIRE SOFA, $80; ROUND-ABOUT CHAIR, $45; drawings; others. Number 308.

THIRTEEN-STAR AMERICAN FLAG, FLASKS, bottles, glass shoes and hats, Curriers, china, pewter, books, Godeys. E. SPEAR, 6531 Northumberland Avenue, Pittsburgh, Pa.

THE MAGAZINE ANTIQUES, COMPLETE ISSUE, $65. Also February to June, 1922, $12. Old silver. Number 310.

BOOKS, OLD AND NEW, ON ANTIQUES AND collecting. Send for list. ANTIQUES BOOKS, 9100 Woodland, Kansas City, Missouri.

CURRIER AND IVES, *NOVA SCOTIA SCENERY*, medium folio, 4-inch margin, $45. *English Winter Scene*, $18. 9-inch blue spatter plate with peacock, $15. Two large doll heads, $3.50 each. ANDREW NESS, 317 Washington Street, Michigan City, Indiana.

CURRIER'S *BUCHANAN;* ASTRAL LAMP, large winter print, lists. MRS. J. M. SMITH, Highland Avenue, North Wales, Pa.

PRICES SMASHED: SLANT-TOP DESKS, HIGH chests, blanket chests, bureaus, corner cupboards, beds, sofas, wood settees, tables, chairs; grandfather, Eli Terry, and steeple clocks; photographs and prices. J. T. & H. A. HARBOLD, Dallastown, Pa., six miles from York.

SHAKER TRESTLE TABLE, 80 x 40 INCHES, from original community in America; large, engraved Stiegel mug; 14-piece Lowestoft tea set; pair lamps; ruby bowls. ETHEL S. BECKER, 60 Maple Avenue, Troy, New York.

EARLY DUCK-FOOT TABLE, EAGLE CHIPPENdale mirror, wooden doll, 1740, blown glass hat, Terry clocks, paper weights, iron mounting block. STOPOVER HOUSE, 340 West Main Street, Batavia, New York.

WHY GUESS AT CURRIER VALUES? LIST OF best 600 only one dollar. ERNEST G. COUNTRYMAN, 1450 South State Street, Syracuse, New York.

SIMON WILLARD BANJO CLOCK, IN ORIGINAL condition. Number 309.

CURLY MAPLE FRAMES, 18 x 15, $20; 19 x 17, $25. EMERSON, 14 South 39th Street, Philadelphia, Pa.

PENNSYLVANIA COMB-BACK WINDSOR ARMchair, original, untouched condition, $200. Six maple side chairs, refinished, $75. Send for list. PENNSYLVANIA ATTIC ANTIQUES, Bethlehem Pike, Whitemarsh, Pa.

ANCIENT CHINESE HAND CANNON. Philippine weapons. Miscellaneous antiques. List free. RITTER'S ANTIQUE SHOPPE, 356 East 9th Street, Erie, Pa.

PRINT PRICES, OTHER THAN CURRIERS; 500 titles, complete information, $1.50 copy. JOHN RAMSAY, Mount Savage, Maryland.

VERY FINE TWO-PART MAHOGANY DINING table, with fluted legs. Will seat twelve. Excellent condition. ATTIC ANTIQUE SHOP, 148 West Main Street, Goshen, N. Y.

CUP PLATES, INCLUDING FOUR RINGGOLDS. Pansy weight. Popular table glass. Spatter and historical china. Lustre. Prints. Shawls. *General Andrew Jackson* painted on glass. Furniture. CRAWFORD STUDIOS, Richmond, Indiana.

THE COLONIAL SHOP, NEW BEDFORD, MASsachusetts. Furniture, every kind, old china, glass, alabaster, iron ware, fire sets, Currier and Ives prints, genuine antiques, photos furnished. TWIN GATEWAY, Buzzards Bay, Massachusetts. Two shops.

DURING THE WINTER WE WILL SELL OUR antiques at a reduced price, including several rare pieces and recent finds, which include a fine Sheraton mahogany card table in perfect original condition; Windsor bench; small mahogany secretary; vaseline Sandwich glass vase and ten Westward Ho sauce dishes. ROBERT G. HALL, Dover-Foxcroft, Maine.

GRANDFATHER'S CLOCK, CHIPPENDALE apple wood case, bonnet top with flit work, fluted corners. Movement maker, Osborne. Excellent condition. HENRY L. MILLER, 23 Harvard Street, Springfield, Mass.

BEAUTIFUL STENCILED SETTEE; SAWBUCK table. Lots of glass. MRS. J. M. SMITH, Highland Avenue, North Wales, Pa.

HEPPLEWHITE SIDEBOARD, FOR PEOPLE who want the best, early gateleg table, Welsh cupboard (finished) $95. 8-leg pine table (finished) $75. French cupboard, Duncan Phyfe table, pine dressing table, 2 drawers (finished) $60. Large sawbuck table, $50. 10 Sheraton rush seat chairs, brace-back, $38 apiece. 13 pieces of sprig china, $20. Please send me a card for pictures. FRED A. BRUNEL, 533 Nassau Road, Roosevelt, Long Island, N. Y.

PINXTON TEA SET, CHAMBERLAIN WORCESter tea set, two Worcester tea sets complete. Private collection. MISS MARY KING, 21 East 56th Street, New York.

SPORTING PAINTINGS AND PRINTS, CHINA, engraved glass, horn goblets, hunting trays, bronze horses and dogs, books — a fine collection of genuine old sporting items. GREENAWAY, 11 Bloor Street East, Toronto.

PAIR OLD 10-INCH PEWTER CANDLESTICKS, $10.50. Copper, brass, glass, furniture. WALKER'S ANTIQUE SHOP, 603 Main Street, Covington, Kentucky.

FIFTEEN DOLLAR ($15) SPECIALS IN CURLY maple reproductions. Sheraton mirror with glass painted scene, and heavy plate mirror made of beautiful curly maple, size, 18 inches by 32 inches. Pennsylvania Dutch school bench, size, 19 inches tall, 25 inches long, 13 inches wide. Oblong mirror with eagle carving on top, full-spread wings, carving of curly maple. Packing and crating free. Send for photos. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pa.

I HAVE A VERY FINE AND LARGE STOCK OF open and closed armchairs, with carved grapes and roses, also bureaus, chairs, tables, stands, and sofas, in fact anything to make your shop complete. Write me your wants, and I shall try to help you and also please you. One month only, nice spool beds, $100 per dozen, free crating. Maple ladder-back chairs, $35 per dozen. Send for photos. H. B. KALER, Washington, Maine.

A FEW SUGGESTIONS FOR CHRISTMAS GIFTS: large handsome ruby lustre with 10 lovely prisms, $10. Another, in lovely shade of blue, $10. Another larger one, in ruby, with double row of 16 prisms, very scarce, $15. 5 ruby wine glasses, clear stem and foot, $6 lot, a bargain. Staffordshire Man on Horse, $7.50. Staffordshire dog, lustre spots, $6.50. Lovely old pink lustre cup and saucer, Old House pattern, $3.50. Large Staffordshire figure, $7.50. Round pewter inkstand, $6.50. Small pewter bowl, $6. Fine Scotch pewter measure, with lid, $8. Old cap pistol, with spring bayonet, rare, perfect order, $8, bargain. Very fine early Spode tea set, willow pattern, 8 coffee cups, 8 cups and saucers, bowl, teapot, and sugar bowl, 28 pieces, very beautiful set, $70. Pretty blue glass vase, white enamel decoration, $3. Large Irish pewter haystack measure, holds 1 gallon, scarce, $35. Large two-handled pewter porringer, $12. Beautiful pie-crust table, finely carved knees and claw-and-ball feet. Collection Georgian silver, silver resist, and canary resist pitchers, prices on application. GEORGE REYNOLDS, 37 French Street, Pawtucket, Rhode Island.

ABRAHAM LINCOLN MEMENTOES OF SALEM, Illinois. Bed, table, chair, fire tongs, surveyor's hatchet, clock. E. T. S. MASON, Galesburg, Illinois.

OIL PAINTING CLIPPER SHIP, PAIR PEWTER goblets, Royal Service green Sèvres, pair striped Georgian decanters, painted papier-mâché tray, beautiful Sheffield tea service, silver-mounted decanter, pair old French plated candlesticks, early mahogany sideboard or press, pair green Medici vases. GREENAWAY, 11 Bloor Street East, Toronto.

BEAUTIFUL LARGE COPPER LUSTRE PITCHER, colored band, raised flowers, 8 inches, $16.50. Pink lustre plate, cup, teapot (house). Lovely Staffordshire group (mother, father, child) creamy white, black, gold, $10.50. GRACE MORRELL, 197 Main Street, Danbury, Connecticut.

ANNOUNCING THE NEW WAYNE ANTIQUE Shop, located 103 South Wayne Avenue (at Lincoln Highway) Wayne, Pennsylvania. English importations include interesting period furniture and carefully selected glass, china, brass, marked pewter, Sussex iron, Sheffield articles, and other antiques.

FOUR BLACK WALNUT ROSE-BACK CHAIRS. H. LLOYD, Oconto, Wisconsin.

EMPIRE DESIGN MAHOGANY VENEER SIDEboard, 1830, price, $100. MARY D. BEEBE, 34 Clover Road, Rochester, New York.

GENUINE QUEEN ANNE WALNUT ARMCHAIR. Circa 1710. No photographs. C. C. MARTIN, 82 Brewster Street, Stapleton, Staten Island, N. Y.

GENERAL LINE FURNITURE, GLASS, RUGS, prints, etc. New fall list just out on request. D. C. RUDISILL, Gettysburg, Pa., R. D. No. 1.

SAPPHIRE BLUE JERSEY FINGER BOWLS; also three pieces sapphire blue three-mold glass. No. 311.

PAIR OF BATTERSEA ENAMEL MIRROR knobs; also pair of silver lustre Toby salts. No. 312.

PRINTED PRICE LIST OF OLD BOOKS. OVER one thousand titles with individual prices paid. Sent on receipt of one dollar, cash or check. PHILADELPHIA RARE BOOK GALLERIES, P. O. Box 349, Philadelphia, Pa.

PAIR MAPLE BEDS, THREE-QUARTER SIZE, small posts. Fine leather saddle bag, decorated, used by Captain John Wood in the American Revolution, $15. Banjo clock by Aaron Willard. *The Express Train*, Currier and Ives. *Great East River Suspension Bridge*, Currier and Ives, $10, small. ROY VAIL, Warwick, Orange County, New York.

FOLLOWING PIECES IN LION GLASS: 6 EGG cups, saucers, 10 goblets, water pitcher; 8 cordials and 2 celery vases in bull's-eye; 6 Tippecanoe saucers, goblets; 12 flat star saucers, 10 plates; 6 shell and tassel standard saucers and standard cake; bell-flower water pitcher, pair all glass lamps. MYRTLE P. ROBINSON, 44 North Goodman Street, Rochester, New York.

CURRIER AND IVES PRINTS FOR SALE. SEND for list. ALASTAIR EAMES, 110 High Street, Boston, Mass.

CIGAR STORE INDIAN, SQUAW, 4 FT., 10 IN. tall. MRS. HAMILTON PARVIN, 711 Fourth Street, N. E., Newton, Iowa.

MISCELLANEOUS

JOSEPH PISTON, EXPERT REPAIRING OF early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. Repairing and piping all garden leads, etc. 896 Third Avenue, New York.

ROYAL ANCESTRAL ANTIQUES: YOUR COATS of arms; lost heirs; legal ancestors searched — found. Reference. Ask for circular. VALENTINE RESEARCH STUDIO, 319 B Street, S. E., Washington, D. C.

E. ANDRADE OF LONDON, 110 EAST 57TH Street. First-class repairer of pottery, porcelain, and needlework. Missing parts made in porcelain when desirable. Groups and animals a specialty. Telephone Wickersham 7585.

ANTIQUES RESTORED, REPAIRED, AND REproduced. HUBERT K. MAINZER, Cabinetmaker and Interior Woodworker, 9517 Roosevelt Avenue, Jackson Heights, L. I. Telephone, Newtown 9817.

EXCLUSIVE LONG ISLAND TEA ROOM DEsires agency for established early American antique dealer. Telephone, Manhasset 896. Or write number 313.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

LOS ANGELES: *JOHN GUIDOTTI, 1009–11 East Eighth Street.

CONNECTICUT

GREENWICH: *FREDERICK DENSON & SON, Post Road.

NEW HAVEN:
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
*WHITLOCK'S BOOK STORE, INC., 15 Broadway.

RIDGEFIELD: *THE NOOK, Lydia S. Holmes.

STAMFORD: *EDITH RAND, Boston Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

DELAWARE

WILMINGTON: *MRS. ETHEL BALL STANIAR, 1019 Park Place.

ILLINOIS

CHICAGO:
*BRISTOL COMPANY, 840 North Michigan Avenue.
MARY DIMERY, 117 East Chestnut Street.
*ERSKINE-DANFORTH CORPORATION, 620 North Michigan Avenue. Reproductions.
*TATMAN, INC., 625 North Michigan Avenue.
*UPTOWN ANTIQUE SHOP, 4732 Racine Avenue.
*BESSIE WOOD, 101 East Oak Street.

QUINCY: MRS. DON HOOVER, 505 North Eighth St.

WAUKEGAN: *WESTMEAD ANTIQUES.

KENTUCKY

LEXINGTON: *KATHERINE TURNER, 127 West Second Street.

LOUISVILLE: *OLD CURIOSITY SHOP, Mrs. Margaret M. Bate, 217 East Gray Street.

MAINE

AUGUSTA:
Mrs. S. M. Holway, 10 Western Avenue. Antiques and hooked rugs.
BANGOR: The Three Gables, 204 Broadway.
BRUNSWICK: Miss Stetson's Antiquity Shop, 10 Spring Street (Brick House).
NORTH BRIDGETON: The Flag Walk, Waterford Road. Antiques.
ROCKLAND: David Rubenstein, corner Main and Talbot Avenue.
WALDOBORO: *Warren Weston Creamer.
SKOWHEGAN: Fysche House, 224 Madison Avenue.

MARYLAND

BALTIMORE:
*Mrs. Theodore Bisenz, 869 North Howard St.
*Perry W. Fuller, 22 West Franklin Street. Old prints.
*John G. Matthews, 8 East Franklin Street, 1104 North Charles Street.
*Miss Stuart Olivier, 930 North Charles Street.

MASSACHUSETTS

ACCORD: *Queen Anne Cottage.
AMHERST: Dickinson-Baggs Tavern.
BOSTON:
*Norman R. Adams, Inc., 140 Charles Street.
*Foster Bros., 4 Park Square. Reproduction of old picture frames.
*George C. Gebelein, 79 Chestnut Street. Old silver.
*Harlow & Howland, 164 Newbury Street. Decorators.
*Mrs. Charles Minot Hayden, 80 Chestnut Street.
*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
*Henry H. Jacobs, 145 Charles Street.
*King Hooper Shop, 5 River Street.
*Hyman Kaufman, 238 Newbury Street.
*Robert Leavitt, 44 River Street. Reproduction lighting fixtures.
*Ellis Levenson, 265 Newbury Street.
*George N. McMahon, 33 Charles Street.
*Murphy & Beers, 115 Newbury Street.
*New England Antique Shop, 75 Charles Street.
*New England Sales Association, Inc., 32 Fayette Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut Street.
*Old Russia, 16 Arlington Street.
*Oxbow Antique Shop, 88 Charles Street.
*Queen Anne Cottage, 21 River Street.
*Riverway Antique Shoppe, Inc., 160 Charles Street.
*I. Sack, 85 Charles Street. Reproductions of old brasses.
*Israel Sack, 89 Charles Street.
*Shreve, Crump & Low, Boylston at Arlington Street.
*The Spinning Wheel Antique Shop, 35 Fayette Street.
*H. Stone's Antique Shoppe, 303 Cambridge Street.
*Robert C. Vose Galleries, 559 Boylston Street. Old paintings.
*Yacobian Brothers, Inc., 821 Boylston Street. Hooked rugs.
BROOKLINE: *H. Sacks & Sons, 62–64 Harvard Street.
BUZZARDS BAY: *Mrs. Clark's Shop.
CAMBRIDGE: Helen M. Shevlin, 118 Trowbridge Street. By appointment.
CHATHAM: *The Treasure Shop, 417 Washington Street.
EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.
EDGARTOWN: *The Spinning Wheel Antique Shop.
FITCHBURG: *The Old House, Gertrude B. Cushing, 682 Main Street.
FRAMINGHAM: *Wallace Nutting Studio.
HARWICH PORT: The Shed Shop, L. Josephine Doane, Doane Road.
HINGHAM: *Daniel F. Magner, Fountain Square.
HYANNIS: *The Treasure Shop.
IPSWICH: *Ralph W. Burnham, 126 High Street.
MARBLEHEAD: *King Hooper Mansion, 8 Hooper Street.
MARION: *Mrs. Mary D. Walker. Front and Wareham Road.
MATTAPAN: *H. & G. Berks, 1276 Blue Hill Avenue.
MEDFIELD: Medfield Antique Shop, West Main Street.
NEW BEDFORD: *Mrs. Clarke's Shop, 38–44 North Water Street.
NORTHBORO: *G. L. Tilden, State Road.
ORLEANS: *The Sampler, Monument Road.
PITTSFIELD: *Miss Leonora O'Herron, 120 South Street.
PLYMOUTH: Ye Bradford Arms, 59 Court Street.
SOMERVILLE: *Davenport-Brown Company, 285 Washington Street. Reproduction paneling.
SPRINGFIELD:
Johnson's Bookstore, 1379 Main Street.
*Edna H. Winter, 167 State Street.
TAUNTON: *Alton L. Dean, 60 Harrison Avenue.
WABAN: Aunt Lydia's Attic, Edith G. Meissner, 795 Chestnut Street. Antiques.
WENHAM: *The Oxbow Cottage.
WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.
WESTON: *The Priscilla Shop, 651 Boston Post Road.
WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

BIRMINGHAM: *Helen Fitzmaurice Wendell, 266 South Woodward Avenue.
DETROIT:
*Anteekery, 2133 Witherell Street.
E. J. Bemis, 917 East Jefferson. Antiques.
*Old Russia, 3002 West Grand Boulevard.
GRAND RAPIDS: *Sign of the Griffin, 20 North Union Street, N. E.
ST. JOSEPH: Antique & Resale Shop, 515 Pleasant Street.

MISSOURI

KANSAS CITY: *Curiosity Shop, 1901–1911 Main Street.

NEW HAMPSHIRE

FRANKLIN: *Webster Place Antique Shop.
HANCOCK: Fuller Homestead.
HANOVER: *Louise Porter Carleton, 4 Occom Ridge.
HAVERHILL: Montgomery House, Dartmouth College Highway.
LAKEPORT: Rebecca Chilcott Jackson, Parade Road. Early antiques. (near Laconia).
SUNCOOK: Hill Acres, Antiques. Daniel Webster Highway.

NEW JERSEY

BURLINGTON: The Little White House, Estella Story Hancock.
CAMDEN: *Camden Antique Shop, 315 Vine Street.
CHATHAM: *The Old Gray House, Grace Hamblen, 142 Main Street.
CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.
ENGLEWOOD: *Mrs. Stanwood E. Flitner, 301 Lydecker Street.
FREEHOLD:
*The House with the Brick Wall.
*O'Cro' Coc' House, Lilian Wilkinson Boschen, 81 South Street.
*Richmond's Antique Shop.
HACKENSACK: C. M. Van Houten, 345 Park Street. Early authentic American antiques.
HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.
LIBERTY CORNER: *Beryl de Mott.
MENDHAM: Phoenix House. American antiques.
MONTCLAIR:
*The Little House, Mabel C. Osborne, 324 North Fullerton Avenue.
*Travis & van Benschoten, 147 Watchung Avenue. American and Oriental antiques.
*Ye Corner Cupboard, 43 South Park Street.
MOORESTOWN: Richard W. Teste, 236 West Main Street.
NUTLEY: *Clifford C. Kaufmann, 576 Prospect Street.
PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.
PRINCETON:
*George Batten, 1 Evelyn Place.
*The Princess Shop, Mrs. William Jones Clarke, 78 Nassau Street.
SPRINGFIELD: *Mrs. Edward Mosher, South Springfield Avenue.
TENAFLY: *Old Dutch Homestead, 256 Tenafly Road. Antiques, Hand-Loom Weaving.
WOODSTOWN: Seven Stars Tavern, John H. Bourne, King's Highway.

NEW YORK

AUBURN:
Mrs. R. S. Messenger, 27 William Street.
Agnes T. Sullivan, 24 Steel Street.
BROOKLYN: *Catherine Chase, 31 Clinton Street.
BUFFALO: *George B. Tyler, Inc., 100–110 Chenango Street.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DUNDEE: *Jemima Wilkinson Antique Shop.
HOOSICK FALLS: *H. A. & K. S. McKearin.
KINGSTON: Aaron Cohen, 317 Wall Street, Phone 2610.
MILBROOK: The Milbrook Antique Shop, Franklin Avenue.
NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK:
*Norman R. Adams, Inc., 155 East 54th Street.
*Ruth Albert and Elsie Alsberg, Inc., 745 Madison Avenue.
*Alman & Company, 590 Fifth Avenue.
*B. Altman & Company, Fifth Avenue at 34th Street.
*Bailey & Griffin, Inc., 578 Madison Avenue.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*Alice Baldwin Beer, 541 Madison Avenue.
*Sarah Benham, 42 West 58th Street.
*George Blundell, 157 East 51st Street.
*E. F. Bonaventure, Inc., 536 Madison Avenue.
*A. L. Brandon, 12 East 37th Street.
*Bristol Company, 319 East 62d Street.
*Viola Root Cameron, 521 Fifth Avenue. Genealogist.
*Chest-on-Chest Antique Shop, 56 Washington Mews.
*The Clapp and Graham Company, Inc., 514 Madison Avenue.
*Frederick A. Conningham, 121 Madison Avenue. Old prints.
*Davis Collamore & Company, 7 and 9 East 52d Street.
*Gilman Collamore & Company, Inc., 15 East 56th Street.
*Theron J. Damon, 52 East 56th Street.
Mrs. Ehrich, 36 East 57th Street. General line.
*Leo Elwyn & Company, Inc., 23 West 55th Street.
*Erskine-Danforth Corporation, 383 Madison Avenue. Reproductions.
*Esmond Gallery, 1061 Madison Avenue.
*Gaza, 527 Madison Avenue. Old china, glass, and jewelry.
*Ginsburg & Levy, 815 Madison Avenue.
*Grosvenor Galleries, Ltd., 770 Madison Avenue.
*John Guidotti, 19 West 26th Street.
*Alice Gwynne, 49 East Ninth Street.
*Agnes J. Holden, 327 Lexington Avenue.
Howard & Company, 18 East 56th Street.
*Import Antique Corp., 485 Madison Avenue.
*L. Jaffe Antique Shop, Inc., 855 Lexington Avenue.
*Kennedy & Company, 785 Fifth Avenue. Prints.
*Frederick Keith Koones, 740 Madison Avenue.
*Kraftwoven Shop, 9 East Eighth Street.
*Lans, 554 Madison Avenue.
*Lavine's Antique Galleries, 665 Lexington Avenue, 809 Third Avenue.
*Little Treasure Shop, 131 East 60th Street.
*Malter & Co., Inc., 368 Cathedral Parkway.
*Samuel Marx, Inc., 24 West 58th Street. Auctioneers.
*H. A. & K. S. McKearin, 21 East 64th Street.
*Guitel Montague, 579 Madison Avenue.
*Murray Hill Art Shop, Inc., 863 Third Avenue.
*Lucie Newman, Inc., 685 Madison Avenue.
*F. Noble Company, 789 Madison Avenue. China repairing.
*Old English Galleries, 131 East 57th Street.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Florian Papp, 684 Lexington Avenue.
*Plaza Art Galleries, 9 East 59th Street. Auctioneers.
*Wm. H. Plummer & Co., Inc., 7 East 35th Street. Old china and glass.
*Edward Prill, Inc., of Sheffield, England, 44 West 48th Street. Antique and reproduction silver.

*Rains Galleries, Inc., 3 East 53d Street. Auctioneers.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow, 930 Madison Avenue. Hooked rugs.
*E. J. Spicer, Inc., 639 Lexington Avenue.
*Philip Suval, Inc., 823 Madison Avenue.
*F. J. Van Reeth, 248 East 60th Street.
*Harriet Endicott Waite, 114 East 57th Street.
*John Wanamaker, 8th Street.
*Henry V. Weil, 247–249 East 57th Street.
*Winick & Sherman, 686 Lexington Avenue.

PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main Street.
PLATTSBURGH: Mabel Fairchild, 54 Lorraine Street.
SCHENECTADY: The Valley Shop, 14 North Church Street.
WALLINGTON: *Mary Lent.
WHITE PLAINS: *Westchester Antique Shop, 57 West Post Road.

OHIO

COLUMBUS:
Old Homestead Antiques, Inc., 655 East Main Street.
General Grant Antique Shop, 1415 North High Street.

CLEVELAND: *Erskine-Danforth Corporation, 11129 Euclid Avenue. Reproductions.
WICKLIFFE:
*Grace Black, Euclid Avenue.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
ERIE: Ritter's Antique Shoppe, 356 East Ninth Street. Miscellaneous line.
HARRISBURG: *L. P. Aardrup, 321 North Second Street.
HAVERFORD: *W. J. French, 539 Lancaster Avenue.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.

MUNCY: *The Little House on the Farm, Inc.
NORRISTOWN: *Catherine's Tea House & Antique Shop.
PENNSBURG: *A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
Katherine L. Bringhurst, 842 East Rittenhouse Street.
*Norah Churchman, 7350 Rural Lane, Mt. Airy.
*The Estate of James Curran, 1625 Pine Street.
*Harry A. Eberhardt & Son, 213 South 11th Street.
*Samuel T. Freeman & Company, 1808–10 Chestnut Street. Auctioneers.
*Charles F. Feurer, 3411 Powelton Avenue. Restoration of old painted metals.
*William D. Morley, Inc., 124–126 South 17th Street. Auctioneers.
*Martha de Haas Reeves Co., 1624 Pine Street.
*Arthur J. Sussel, Spruce, cor. 18th Street.
*Woodville & Company, 2052 Locust Street.

PLYMOUTH MEETING: Antiques at Tamarack, Stuart W. Gurney, Butler Pike and Flourtown Road.
POTTSTOWN: *The Antique Shop of Mrs. M. B. Cookerow, 265 King Street.
SELLERSVILLE: Ira S. Reed, 81 North Main Street.
TULLYTOWN: The Brick House, J. Fabian Cooper.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER:
*Francis D. Brinton, Oermead Farm.
*The Loft, Julia T. Darlington, 418 North High Street.

WHITEMARSH: *Dorothy Reed.
*Mrs. Harry F. Smith, Bethlehem Pike and Valley Green Road.

YORK:
Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street, 243 East Market Street.

RHODE ISLAND

PROVIDENCE:
*Greycroft, Bertha B. Hambly, 224 Waterman Street.
*Millman's Antique Shop, 1113-15 Westminster Street.
*Mabel K. Rogers, 244 Thayer Street.

WAKEFIELD: *Greycroft, Bertha B. Hambly, Matunuck Point Road.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.

VERMONT

BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
NEWBURY: *The Oxbow Antique Shop.

VIRGINIA

FREDERICKSBURG: *The Quarters.
RICHMOND:
*The Antique Galleries of Richmond Art Company, Grace at First Street.
*H. C. Valentine & Company, 207–209 East Franklin Street.

WASHINGTON

SEATTLE: The Treasure House, 1210 Fifth Avenue.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
*Gordon Dunthorne, 1726 Connecticut Avenue, N. W.
*George W. Reynolds, 1742 M Street, N. W.

CANADA

HALIFAX, N. S.: The Georgian Antique Shop (late The Gift & Antique Shop), 303 Barrington Street. General line of antiques.

ENGLAND

BRISTOL: *Norman R. Adams, Ltd., Denmark Avenue and Unity Street.
CHESHIRE: *J. Corkill, Rock Ferry, Birkenhead.
LONDON:
*Norman R. Adams, Ltd., 10 Hans Road, Knightsbridge.
*The British & Foreign Carriers, 29 Wharf Road, N. I.
*Burfitt, Ltd., 1 Albemarle Street, Piccadilly. Antique silver, old Sheffield plate, furniture, and china.
*The Century House Antique Galleries, 2 King Street, St. James's, S.W. 1.
*Hidden Treasure, 14 Mason's Yard, Duke Street, Piccadilly.
J. S. Sheldon, 125 Aldersgate Street. Antique silver.
*Walter H. Willson, 28 King Street, St. James's, S.W. 1. Antique silver and Sheffield.

MANCHESTER: *The British & Foreign Carriers, 62 Market Street.
PRESTON: *Edward Nield, 223 Corporation Street.

ITALY

FLORENCE: *John Guidotti, Lung'arno Soderini 9 to 11.

SCOTLAND

ABERDEEN: *John Bell, 29 Windmill Brae.

STATEMENT

of Ownership, Management, Circulation, etc., required by Act of Congress of August 24, 1912, of

The Magazine ANTIQUES

Published monthly at Concord, New Hampshire, for October 1, 1930

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared C. B. Van Tassel, who, having been duly sworn according to law, deposes and says that he is the publisher of The Magazine Antiques, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, C. B. Van Tassel, 468 Fourth Ave., New York City; Editor, Homer Eaton Keyes, 468 Fourth Ave., New York City; Managing Editor, None; Business Manager, William H. Osgood. 2. That the owners are: Straight Securities Corp., 1 Exchange Place, Jersey City, N. J.; Asia Magazine, Inc., 468 Fourth Ave., New York City; Louis D. Froelick, 42 Broadway, New York City; C. B. Van Tassel, 468 Fourth Ave., New York City; Gertrude Emerson, 468 Fourth Ave., New York City. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

C. B. VAN TASSEL, *Publisher.*

Sworn to and subscribed before me this 18th day of September, 1930.

HORACE G. PENDER.

[SEAL]

(My commission expires March 31, 1931.

E. J. SPICER, INC.

ANTIQUES
PAINTINGS
WORKS OF ART

GALLERIES
164 NEWBURY STREET
BOSTON

639 LEXINGTON AVENUE
NEW YORK

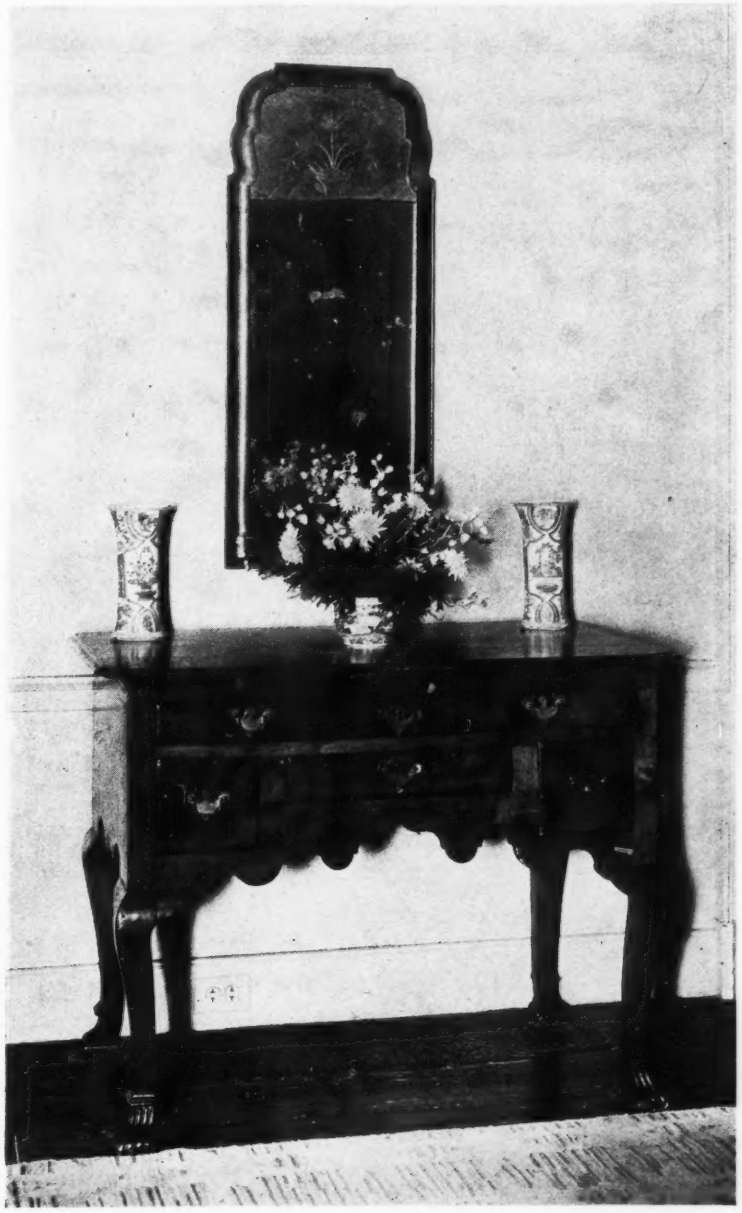
New Branch Opening About November
384 PARK AVENUE
NEW YORK

RUMFORD PRESS, CONCORD

FRANCES WOLFE CAREY

Antiques

38 Haddon Avenue Haddonfield, New Jersey



THE LARGE SIZE OF THIS SPANISH-FOOT LOWBOY COMMENDS IT FOR AN IMPORTANT PLACE IN AN EARLY HOUSE

Located in the old town of Haddonfield, seven miles from Philadelphia, via the Delaware River Bridge

A FINE NEW ENGLAND PIECE

THIS serpentine front desk was the pride of an old New England family from the time it was made in the latter half of the 18th century until it recently came on the market. Made of mahogany, the graining of the wood is excellent. It has four ball and claw feet—unusual indeed for there are customarily but two carved feet on desks of this period. The apron is exceptionally graceful. The desk, including the handles, is in its original condition.

The measurements are, depth 1 foot 11 inches, width 3 feet 5½ inches, and height 3 feet 8 inches.

Truly representative of the best 18th century American furniture, this piece offers typical Shreve value at its reasonable price.

Shreve, Crump & Low Co.

ESTABLISHED 1800

BOYLSTON at ARLINGTON STREET, BOSTON, MASSACHUSETTS